

Avocado 1970

Amish Robots
Insectarium
mahorka
The Black Monolith
Manolis Fasoulakis
Bogdan
Dark Odyssey Records
Lone tapes
Scott E. Candey
Violent Grief
pestzone
Exogeny
Kryoscope
+ more

HER MEN A C I N G PET

Issue One! April 2026 Dark Ambient ∞ Experimental

AVOCADO 1970

ISSUE 1: FEBRUARY 2026

AVOCADO1970MAG@HOTMAIL.COM

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Hello. Welcome to Avocado 1970.

Here's a secret: I don't know what I'm doing. No. Really. Before thinking anything through, I sent out a mass email and popped out an Instagram post about my desire to start a digital dark ambient/experimental music art zine. Because, why not? I knew nothing about desktop publishing. (Still don't.) I didn't know what sort of content to feature. Or how to organize things. Would this be a one-off, or would there be multiple issues? Distribution? Marketing? Advertising?

Maybe I was a bit over my head on this. Like when I thought how cool it would be to get into modular synthesis, but after purchasing a ton of gear realized it wasn't for me. So I sold everything off. Should I send out a "never mind" note? *Just kidding, folks.* But people started to show interest—with severe enthusiasm—and I realized I couldn't back down. So I spent a few days on the most urgent consideration for the entire project.

Namely, a title.

I've got a friend, see. Kelly. Bit of an odd duck. One of his quirks, aside from his affinity for playing bocce ball in a three-piece suit (I know, right?), is his penchant for mailing out weird postcards. I've got one right here. On the front, he's written "Occult Alphabet: The Flaming Rumors." On the back, to the left of my address, he's written, "Your life will be filled with sunshine and murder." He has an Instagram account showing these things. One of the posts reveals a postcard, with, you guessed it, "Avocado 1970" on the front. Because nothing screams dark ambient and experimental music like "Avocado 1970."

So thanks, Kelly, for letting me abscond with the zine's name. And to the recording artists, label heads, and others active in the dark ambient and experimental scene who agreed to be interviewed or write an essay for this issue: well done, folks.

CHRIS

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AMISHROBOTS

AmishRobots builds one-of-a-kind noise boxes and FX pedals for the curious and open-minded. Avocado 1970 takes some time to check under the hood...

How did you first get into building your own effects boxes?

As a kid growing up my parents bought me a few of those "electronics lab" kits that I messed around with, but never got very far.

Then some time in my early 30s, I got to playing with a Line 6 MM4 Modulation Modeler at a music shop and discovered the "ring modulator" setting... this incredible, bizarre sound that I fell in love with. I couldn't afford the pedal, so I decided to build one. I probably would never have built anything, if not for a whole lot of other folks sharing their knowledge on the Internet.

A lot of my creative process has involved just taking some of those circuits found online, and changing stuff more or less randomly to see what happens. At one point I made a circuit that caused a transistor to generate smoke every time you turned it on. Sadly I didn't write down a diagram for that circuit.

I suppose it wasn't a particularly useful design anyway.

A better circuit I designed by myself is the "Noise Organ;" just a very simple circuit with an LM386 (a small amplifier chip) and a couple of other components in a feedback loop with several "body contact" points for the user to touch, controlling the sound somewhat chaotically.

I often spend a lot of time using KolourPaint (a Linux program similar, yet superior to old MS Paint in Windows XP) to draw pretty circuit diagrams I can refer to while breadboarding circuits, and then later while soldering. When I design anything worthwhile, I make a point of sharing it somewhere on the Internet to give something back to the community that has given me so much. Sharing is Caring!

How much of your gear is "happy accidents" vs. intentional design?

When I design a pedal I have a pretty good idea of the basic circuitry I intend to use; it's mostly a matter of making it work on the breadboard, then swapping out different components to hear what sounds best.

Who do you imagine is the "ideal user" of your pedals?

Noise artists, experimental sound artists, sonic explorers, anyone looking to push the boundaries, anyone who appreciates a bit of chaos in their music. The least common user seems to be guitarists. Their reaction upon using my pedals is usually "Oh my god!! Shut it off before it blows my expensive amp or melts my guitar or something."

Do you build to request?

I'm big on communicating with customers, not quite so much on taking requests. It depends on the customer, what they are asking for, how complicated the project will be, and how much I am likely to get paid for it. I had a customer who asked if I could build a noise box with a toy music box attached to it, so I did that.

If you want "a crazy fuzz pedal" or a "feedback looper with touch control terminals" sure, I can do that. But if you want me to build a pedal that will achieve a specific sound or tone... no. Tone is subjective. My advice is to find an existing pedal that matches whatever sound you have imagined in your head.

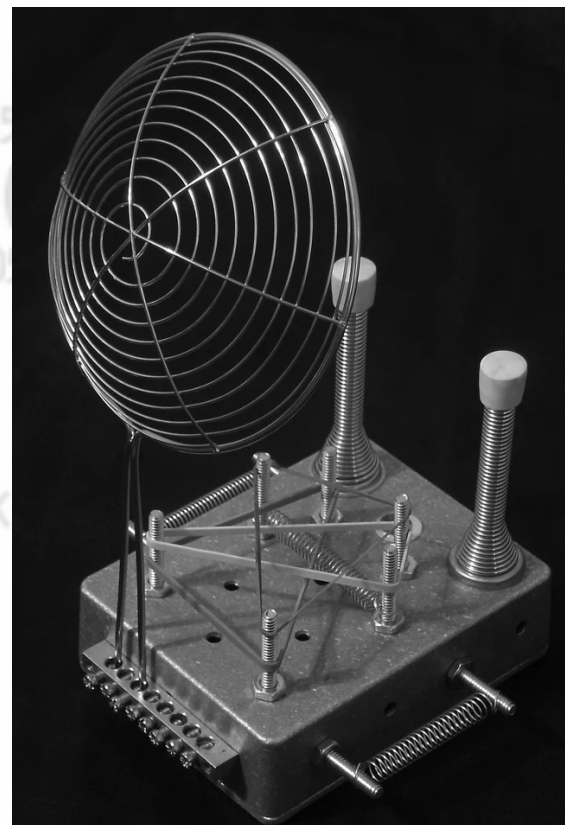
When I built my first ring modulator, it didn't sound much like that Line 6 effect at all—it's an entirely different circuit. If my only interest had been creating "that specific sound," I would have had to consider that project a failure. But what I got instead was something very unique in its own right, which gave me new sonic possibilities to explore. That's more exciting than "I want to hear this specific tone."

Do you think about your boxes as instruments in their own right, or more tools for musicians?

I think of my creations sort of as my "children." I design and build them as best I can to be a reflection of my values as an artist, and as evidence of my existence, hopefully for many years to come. I send them out into the world with the hope they will find their own identity in the hands of other artists, who will explore the great frontiers of sound and use them in ways I had not even considered.

Part of the reason for communicating with customers is the hope they will send me videos of their work with my creations. I like to hear what my children are up to. It helps to see videos from customers I can show to other potential customers. That way I can promote their work as artists while showing off my own. I usually include some sort of thank you/instructions letter, typed out on one of my antique typewriters so the customer can get in touch with me if they have any questions/problems/etc. It's a funny joke to me that I'm typing out email addresses and social media handles on machines that were built anywhere from 1916 to 1961!

A few customers have bought stuff from me on Etsy, and then never responded to any of my messages. That bothers me. One customer in particular paid \$268 for my "Noise Maiden" (a noise box/distortion pedal combo built into a mannequin bust) and never communicated with me at all. It's disappointing when one of my most unique pieces of art disappears, never to be seen (by me at least) again.



I would hate to see any of my "children" tossed away in a landfill. I encourage customers who no longer have them to pass them on, sell them to someone else. If they stop working properly, send them back to me, and I'll do what I can do. I try my best to build for durability, but electronic components don't last forever; the very nature of electronics itself is "chaos and fragility."

Your noise boxes appear to be housed in aluminum boxes. Have you constructed larger instruments out of wood? A-la Mark Korven's Nightmare Machine?

While I have considered it, I'm not terribly great at carpentry, and I don't have a table saw. Aluminum boxes make the process much simpler. When I started building FX pedals I would make my own hand-built enclosures out of old license plates, cut in half, and wrapped over a couple of wooden "end-caps." I still occasionally make them, but the process is rather time-consuming compared to the amount of income it generates.

One project I've been quite interested in lately is Arbrassons, an instrument invented by French artist José Piez. The name "Arbrasson" basically means "singing wood." You cut slits into a piece of wood in a certain pattern, such that when you rub your hands across the wood it "sings."

I'm going to go out on a limb here and say you dig harsh noise. Making it. Listening to it. What's the appeal?

Growing up in the 80s & 90s I was always looking for the most "powerful" music—harder, faster, heavier, "edgier" etc. In those days, you couldn't just get on the Internet and listen to every and all types of music. My eventual progression from Michael Jackson's "Thriller" to Anthrax, Megadeth, Slayer, and beyond was a slow process.

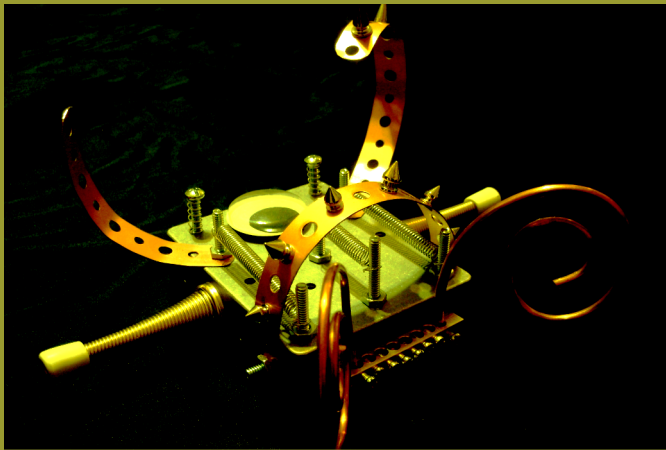
Eventually I discovered ~~Merzbow~~ and that was just a whole new level for me. Forget traditional song structure, just full on audio assault. And after listening to it for a while, I began to hear something more than just "raw power" blasting in my ears. Like another world of sound in that chaos. New textures to appreciate and consider. And not just within the music, but also a new awareness and appreciation for sounds in everyday life. The whole world is making music for us, all the time, if only we have the desire to listen.

I've always been interested in seeking out new things to experience, because that's what life is for. The more obscure, hidden, rare, or difficult to find something is, the more value it has, right?

A lot of noise music is about exploring the boundaries of sound, finding new sounds, discovering what sounds you can squeeze out of not only musical gear, but "non-musical" items (like old washing machines, etc.) and from the world around you. There is joy and excitement in discovering new sounds to make/find etc.

And that's a big part of why I make noise music (as most noise fans do). I'm not content to sit passively and listen to whatever music someone else creates for me. At least half the point of my journey in music is to discover something new. And sometimes that means you have to make it yourself, a song that nobody has ever heard before and, since I forgot to hit all the right buttons on my ~~4-track recorder~~, no one will ever hear it again. Noise music may be the only genre with more artists than fans. I think Merzbow said something like that, but I can't seem to find the quote now.

Listening to noise music is usually more of a meditation than a "groove." A matter of filling my head with sounds, absorbing the different textures, variations, artifacts. Some noise is crunchy and "scratches my brain itch" in a way that makes sense. Other noise is squelchy and liquid. Some of it is a rainbow of beautiful beeps, blips and boops, and other noise is something else entirely; there's just so much to hear.



Are you a “junker”? Do you dumpster dive for weird stuff to use in your creations?

I used to dumpster dive when I was younger, for various reasons. If I find something on the street or the curb that looks like it might be useful, I will grab it. 80% of the furniture in my house, including most of my video monitors and TVs have all been curbside treasures. The chair I'm sitting in right now was put out for trash. The "desk" I'm sitting in front of is something I made from an aluminum donut rack that fell out the back of a bakery truck, which some helpful friends notified me of (after they had eaten all the donuts!) I cut it in half, set a piece of plywood across the two halves, and I use those fiberglass donut trays to hold compartmentalized boxes with loads of electrical components in them.

I buy electrical components and other things for my noise boxes online. I often spend time in the kitchen gadgets section of Walmart and hardware stores. I enjoy using the products of this capitalist regime in ways that were never intended. Of course this is an entirely pointless act of rebellion, but I'm a silly man with silly ideas. At least I get to be the **weird guy** in the kitchen gadgets aisle pressing random items against my skull, while flicking and twanging them, in order to test their acoustic possibilities.

What's the appeal of handmade effects over mass-produced pedals?

You want a piece of art. Something unique. Some folks want to support artists/small businesses/etc. They don't want to give their money to giant, exploitative corporations.

Do you have any phobias?

Fear of large, empty spaces created by being in high places. I always feel a faint, yet un-ignorable urge to jump or fall into the void, and it scares the hell out of me. That completely unreasonable urge, the unwarranted imagination of sensation. I have anxiety issues in general, and for some reason, my brain sometime likes to just imagine certain really awful physical sensations. For instance, I might be walking down a sidewalk, see a car coming my way up the street, and find myself imagining what it might feel like if the car swerved and hit me. I certainly don't enjoy it. I'm not sure why my brain does this shit, other than a hyperactive self-preservation instinct.

What were you like when you were growing up?

I spent a lot of time wandering off by myself, exploring wherever and whatever I could. This habit seemed to worry the adults a lot, as I would disappear for hours, and nobody knew where I was. I was always "the weird kid." I got picked on and bullied a lot. I was diagnosed with ADHD or whatever (they called it "hyperactive" back then) so I was fed a whole lot of Ritalin until I was about 16 or 17. Nowadays I have come to the conclusion that I am most likely autistic.

My favorite video on your YouTube channel is "A Man Staring at You for Eight Minutes."

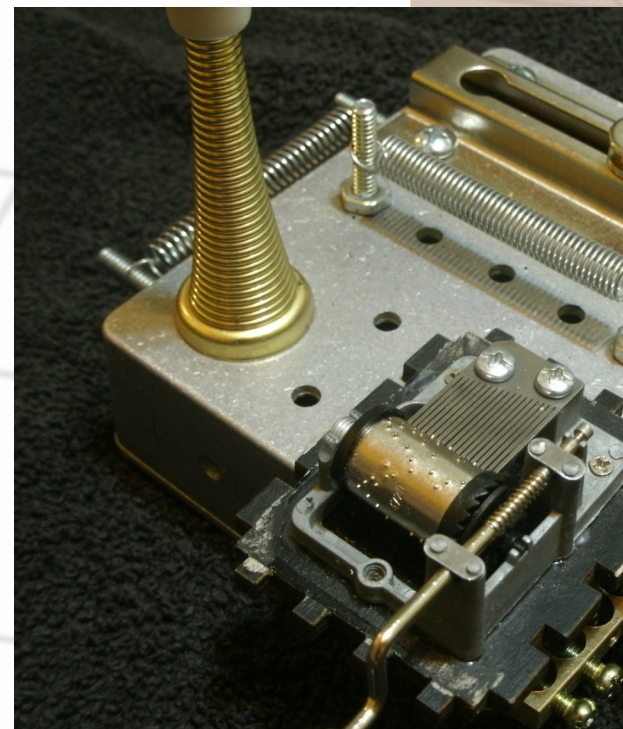
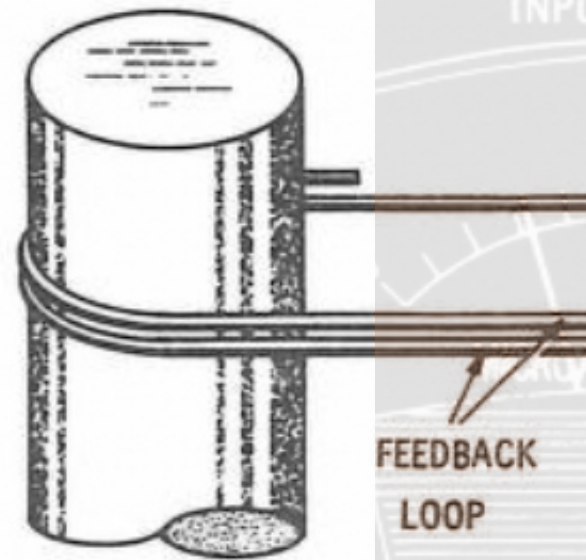
We live in a society where we are more connected to each other via the technology of telecommunications than ever before in history, and as a result of that, we are less connected to people in the physical environment of which we exist on a daily basis. What does this video do to help or change that? Nothing really. But I wanted to make some sort of human connection with the viewer that strips away the distraction of what we might consider "content," "message," or "meaning." Just straight up eye contact, for as long as I could bear to hold it.

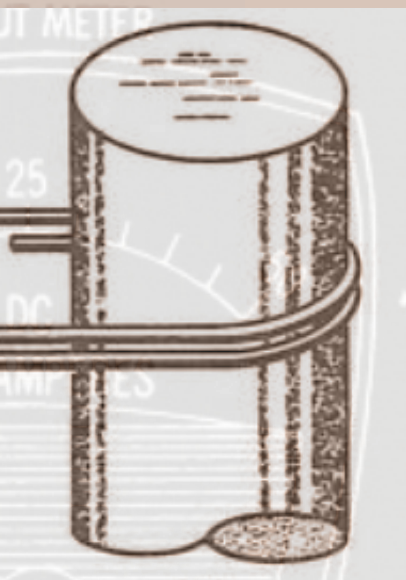
Another part of the reason for that video: I rarely ever make eye contact with people during conversation. I've been that way for as long as I remember. Staring directly into someone's eyeballs feels creepy and confrontational. You could say that part of the reason for that video was my response to all the folks insisting that eye contact is somehow of critical importance in a conversation, and a challenge to myself in self-control.

"A Man Staring at You for Eight Minutes..." was also meant to be a joke, a commentary on all the stupid Tik-Tok videos out there. It was only after I'd created it, and thought to look around a bit, where I found that I was definitely not the first one doing that. Just search for "____" staring at you for X amount of time" and you'll find plenty of similar videos, usually with better production than mine. Hell, by this point half of them are probably just stupid AI shit anyway.

Lastly, what advice do you have for students thinking about getting into Dental Hygiene?

Brush your teeth. Did I mention that my noise boxes often come with a tooth brush? It's not meant for your teeth, though.





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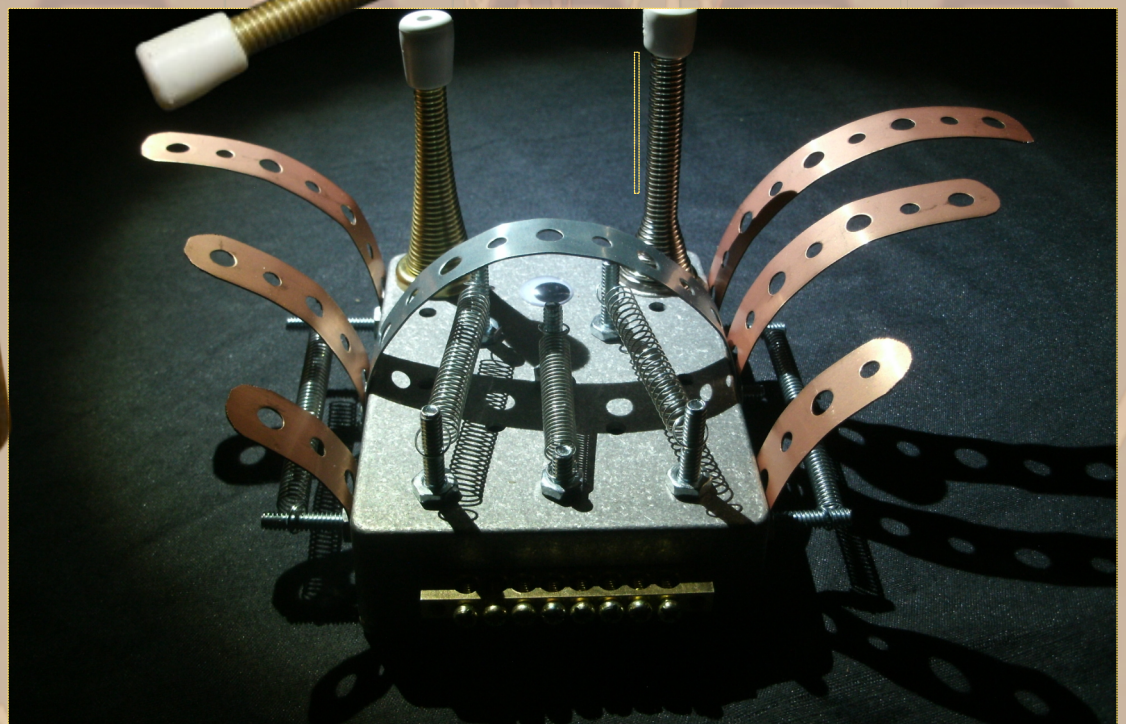


Fig. 2-10. A. Amplifier Generator Circuit.

Musician Steven DaCosta breaks down his love of ambient music and the reasons behind the 'Did Somebody Say... Ambient?' podcast.

What first drew you to ambient music?

I have always been drawn to melancholic music in many forms and just found more comfort in listening to music that stirred emotions in me. When I found ambient music was a genre on its own, it wasn't as easy as just searching it up on streaming platforms. You had to go out and take a chance on buying physical media and then hoping it would be what you were looking for. This led me onto many more forms of ambient music from the likes of Brian Eno to Flying Saucer Attack. I just loved the way the compositions could go in different Directions, from the most sparse pieces to all out fuzz and drone, but always still stirring that feeling in me.

Do you have a musical background? Or, did you learn any instruments growing up?

My Mum and Dad were in a Rock 'n Roll band in the Sixties and travelled all over Europe and were once signed to Polydor and Columbia records. After the band ended, my Dad set up his own recording studio in London so I suppose I was always going to have an interest in music. My Dad wanted me to learn piano. However, the lure of the guitar gripped me when I was about 15 and getting into the metal and grunge scene at the time made up my mind that guitar was for me over the piano. My Dad was still happy even if it wasn't piano, so he kindly bought me my first guitar and amp (a Hohner Marlin Strat).

How/When did Lonetapes begin?

Over the years I've played around recording ideas that filled up many tapes and old hard drives. Even during my time in other bands / projects I was tinkering with ideas but never really felt like putting them out into the world. Fast forward to lockdown, I found a wonderful community on Instagram and Bandcamp who were making music with tape loops, modular synths and all sorts of instruments. This got me into making ambient soundscapes. I then made my first Lonetapes album that was based on the destruction caused by Hurricane Dorian that hit the Bahamas back in 2019. I found having a theme gave me a purpose in making music, something which I still find to this day.

Do you work more with instruments, field recordings, or software—or is it always shifting?

I've always worked with guitar, effects pedals and a four track. However, I dipped my toe into the world of DAWs and tried out Ableton Live in the early / mid 2000's and enjoyed mixing up my methods of creating sound using analog and digital technology. These days I'm moving onto a more DAWless approach, as I



LONETAPES / DID
SOMEBOD

want to build a live set that purely focuses on guitar, pedals, loopers and a four track. I'm also considering introducing a small synth like the Korg Volca Keys. My main aim is for my music to sound as close as it can be in a live setting as it does recorded. Also, I like to make music without looking at a computer if I can help it!

What role does place/environment play in your recordings?

That's a tough question as most of the time I'm making music at home in the same room. Having a family, a day job and the usual constraints in life means taking the opportunity to create music when the moment strikes rather than packing up and taking some gear off to a beautiful location. I certainly make sure once the music is made that I give it some critical listening whilst out

Y SAY...
AMBIENT?



for a walk in a park, and it helps being amongst wildlife and nature to make sure the music is giving me the right feelings.

Has your recording process changed since you started Lonetapes?

I've been trying to stay totally out of the box and only using Ableton for final mixing down from tape, which is not far from what I've always done. I still focus on using older analogue gear (some inherited from my Dad's studio days) along with more modern effects and pedals. I am going to incorporate some sort of small portable synth to my setup and play about with LFOs and filters rather than relying on VSTs for this element. I'm trying to limit my options, as I feel too many options can be overwhelming and block creativity.

What inspired you to create the Did Somebody Say...Ambient? podcast?

It was early 2024 when I started realizing just how much amazing music was out there by under the radar artists, but would remain under the radar due to how we now consume music. I felt the music I was hearing daily on Instagram reels and bandcamp needed to be heard properly. The phrase "it's the whole thing, not a scroll thing" came to mind, as so much great music was being missed by the flick of a finger scrolling through on phones. I wanted to start something to promote this music. That's when my podcast idea was born.

Did you know what you were getting into at first? Had you been a part of a different podcast in the past? What was the most daunting aspect of creating (and maintaining) it?

This is my first podcast venture; I had no idea how it would turn out. The most daunting part at the start was wondering if people would like it, and also do I have ample time to put each episode together? I think now people like it, which is great. The main pressure is making sure I'm keeping on top of all the amazing submissions I receive, replying to emails/messages and making sure I'm on schedule to release a monthly episode.

What do you wish you understood about podcasting before you set off to record episode 1?

Probably more about the correct levels to set for a podcast. I have certainly leaned more about compression techniques and LUFS since starting the podcast, but I really just went in using my knowledge of Ableton for music creation, so I'm definitely on a steep learning curve.

Since you started your podcast, have you had time for your own recordings? Or has DSSA taken over?

The podcast has been my main focus as I feel a duty to those who approach me about playing their music, so I've had a lot less time to focus on my own music creation. However, I've been taking moments to create little sketches for possible tracks and ultimately I'd love to do some live shows in the near future.

How do you choose topics and guests? Is it structured, or more instinctual?

There really is no structure. It's just receiving music and then I get back to artists to request a voice note about the tracks (if they want to record one); then I collate tracks for the episode and put them in an order I think flows well.

There are plenty of offshoots of ambient music: dark ambient, drone, cinematic, soundscapes...where do you draw the line?

I try to be as inclusive to different styles of music and genres. However, it has to have ties to the ambient genre. Overall, I try to keep submissions as open as possible.

Ambient often gets described as "background" music. Do you agree. or is it something more demanding?

I'm kind of split with this view. For people who aren't into ambient music as a listening experience, it can still work as background music to help them study, have on while cooking, etc. However, it's so much more; to me it's the same as enjoying your favourite band, just in a different context.

Do you think ambient is more about texture than melody, or is that an oversimplification?

I don't think so. It's whatever generates an emotional response (for me anyway). It's pure musical freedom to take it down any path the artist wants. It has no constraints and boundaries.

What role do you think ambient plays in today's chaotic world? Escape? Reflection?

All of these things, especially with the way the world is now. The need to zone out and switch off for a bit is most needed and the right soundtrack to these moments makes all the difference.

Any dream guests you'd love to have on the podcast?

I'd love to have someone like Richard D. James (Aphex Twin), Brian Eno or perhaps Boards of Canada make an appearance, as not only do I love their music, but I'm sure it would pull in more listeners and create more fans of little-known artists on the podcast. However, this is all about under the radar music and musicians.

But if any giants of the scene come knocking, I won't say no!

DID
SOMEBODY
SAY...
AMBIENT?

If your music were a landscape, what would it look like?

Mountains, rivers, trees and animals....no humans.

If your podcast were an animal, what would it be?

I suppose a cat. Sleeping and then becoming active and then repeat.

Have you ever accidentally made an un-ambient track? Something too noisy, chaotic, or aggressive?

Yes, but my biggest issue is starting something and then starting something else and getting lost in the moment, so my output has been fairly limited compared to some artists who seem to be able to put out many releases every year. I'm also a harsh self-critic, so if I have doubts about a piece I won't release it.

If you could beam one episode of your podcast into outer space, which would it be?

Most likely the first episode I ever made, so if the aliens like it then they will have a load of episodes awaiting them to binge!

You have a new Lonetapes album coming out on March 6th—the first new music of yours since your Auto Grow System EP from 2024 (Blod + Heathens). What can you tell us about it?

Oxy was made during a difficult period supporting my mother through cancer. The tracks are meant to be listened to as one, to guide the listener through the process of loss, grieving and coming back to the surface again.

The album was made with a mix of tape loops, guitar, synth and field recordings and mixed down to my Tascam 246. It will be released on March 6th 2026 on Bandcamp with a limited run of homemade cassettes.

DISCOVER MORE AT:
[LONETAPES.BANDCAMP.COM](https://lonetapes.bandcamp.com)
[INSTAGRAM.COM/LONETAPES](https://instagram.com/lonetapes)



LONETAPES. OXY

NOTTINGHAM'S VIOLENT GRIEF EXPLORES THE DUALISM BETWEEN DARK AMBIENT AND NOISE ON ALBUMS SUCH AS "JULGY FOR THE LIVING" AND "BETTER TO HAVE NEVER BEEN." MASTERMIND STEVE RYDEZ TAKES THE TIME TO ANSWER A FEW QUESTIONS ABOUT MUSIC, HIS STUDIO, AND FAVORITE GEAR...

Tell me about your current musical project. The project is called Violent Grief. The sound is somewhere between dark ambient and death industrial. I started the project during the pandemic following a long break from making music, where the lockdown quieted the world enough that I finally had the headspace and the time to manifest my ideas.

Why "Violent Grief?" What's the background to choosing this name? Once I started taking medication for bipolar disorder a few years ago, I had to come to terms with the way my life had been up to that point. I wasn't pleasant to be around when I was manic or depressed. Upon realizing this, I was hit with what I described as a violent sense of grief, which is where the name came from.

What drew you to experimental music in the first place? I've always been attracted to things that people find weird and unsettling. I like more traditional music too, but ultimately experimental music gives you the freedom to express yourself without constraints.

Who are some of your favorite traditional bands/musicians? Black Sabbath is probably my favourite band of all time. I can only imagine how groundbreaking their first five albums must have been when they first came out. Conan is my favourite contemporary band. They're so heavy and consistently good, both live and on record. Godflesh is next. Even after all this time, their music still hits so hard. The last album is up there with their best stuff.

Tell me about your studio/where you record music. It's a small room in my house which doubles as my office for my day job which means I can't have my gear out all of the time unless I'm actively working on something. I like to keep a few curiosities around which help me get into the right frame of mind when it's time to record.

how much of a pain is it to switch over from "Working Steve" to "Music Steve"—moving gear, cables/cord swapping, etc. Or is it not that much of a bother? Typically I only have my gear out when I'm actively working on something so it's not usually that big a problem. More than anything it just slows me down in terms of making music. I'm currently working on a solution so I can have my gear out and easily work around it at the same time.

What is your oldest piece of equipment—a piece of gear you've had from the beginning that you still use today. The oldest piece of gear I actually use is a Korg MS-20 mini which has been on everything except my first release, *The Age of Loss and Hunger*.

What piece of gear taught you the most about how sound works? Probably guitar as that was my first instrument. I've been playing for over 20 years.

What do you like about physical gear? I love the tactile nature of dials and sliders and how you can find those frequencies and textures between parameters, making the sound less predictable; I'm not sure you could do that with digital gear so easily.

Imagine your gear is about to be canonized as a saint—what miracle would it be remembered for? Making noise sound appealing.

Do you have "forbidden gear," something you refuse to use out of principle? I choose not to use guitar on any Violent Grief recordings. This is because I have played guitar for over 20 years.



Are you always seeking out your next piece of gear?

Always on the lookout? I don't actively look for gear unless I need something specific. But I've coveted a Lyra 8 for quite some time now. So far I've been successful in telling myself it's not necessary, but I've come close a few times.

Do you own any “strange” instruments? I have a Leaf Audio Soundbox, which is a wooden box with a contact mic inside it and various attachments. I often run this through a reverb pedal and attack it with a violin bow.

The Leaf Audio Soundbox looks cool—is that a closed system, or can you add additional items (springs, etc.) to it?

It's really extensible. The makers sell an add-on kit which has extra rods, springs and all other kinds of attachments. It's flexible enough that you could also attach other things if you wanted.

Do you have a modular setup? Some of my synths are semi-modular which is complicated enough for me. I have considered going down that road, but I know it can be a rabbit hole.

Have you collaborated with anyone in the past? Who? Results? I have been working on a collaboration for about a year. I won't say with who as we're not sure what we're going to do with it yet, but the sound is definitely unique and not at all like Violent Grief or the other person's projects.

Which piece of equipment has surprised you the most—in a good or bad way?

The Zoom MS-70 CDR pedal. I run almost everything through it. It is so versatile with its combination of reverbs, delays and filters.

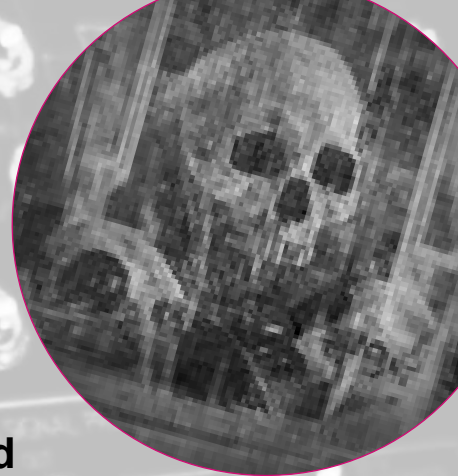
Is this pedal a holdover from your guitar-playing days? If not, why did you select that particular pedal over everything else? No, this pedal came along once I started making music with synths. It was recommended to me by Matt from Misery Engine; I've since seen that it is commonly used with this kind of music given it's versatility.

What's the one piece of gear you secretly hate, but still keep around?

I wouldn't say I hate it, but I have never got on with the Bass Station II. It's an amazing synth, but I haven't found a way to make it work with what I do. I'm sure I'm missing something.

What's the weirdest non-musical object you've ever used to make

sound? I tried to get some interesting sounds from a saucepan and a wooden spoon once, but I was unsuccessful.

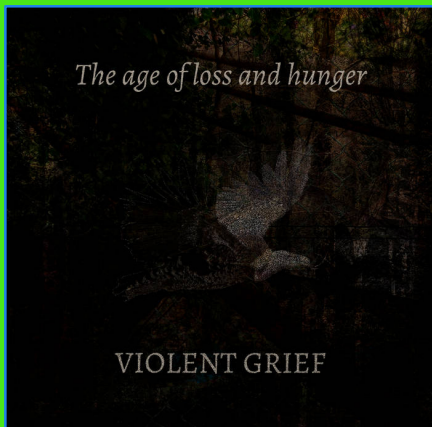
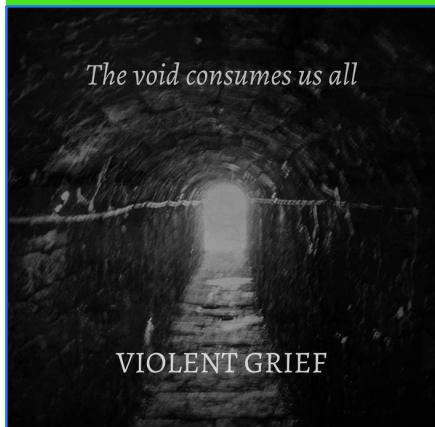
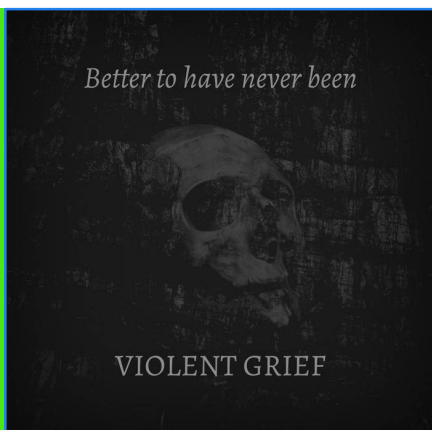
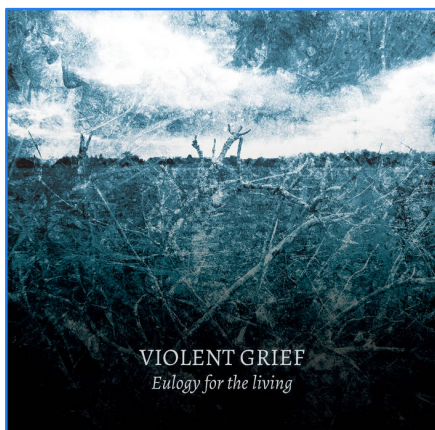


Which piece of gear would you want buried with you in your shrine? Probably my Ebony Epiphone Les Paul Standard which my wife bought for me many years ago. It's the only piece of gear that I'm sentimental about.

Is there a particular recording project or label you especially look up to? Someone who consistently releases impressive albums that leaves you salivating? I'm a big fan of Winter-Light, a label based in the Netherlands. They have released some of the best dark ambient music that's come out over the past couple of years.

There is a lovely review from Sante Sangre Magazine on your Eulogy for the Living album—in part, the comments posited that this is an angry album. To what extent do you agree? I certainly didn't hold back on that album, but I'm not sure I'd say it was angry, although I can see why others might interpret it that way. I can be a bit misanthropic at times and I think that's where my head was at when I made it.

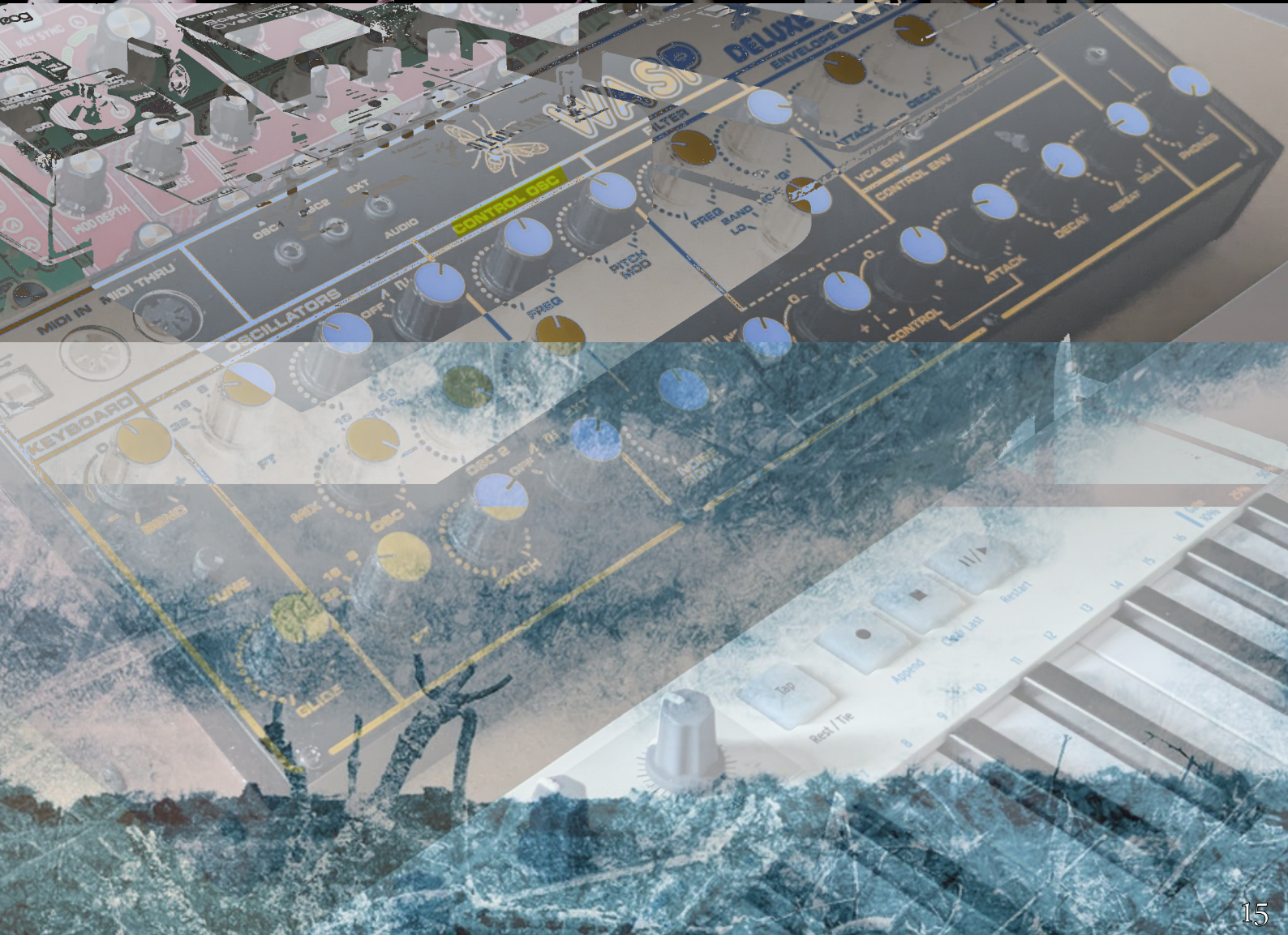
What does your wife think of Violent Grief? It's not her kind of music for sure, but she supports it and appreciates it for what it is.



Violentgrief.com

Violentgrief.bandcamp.com







Fragments: Manolis Fasoulakis A

SELF-TAUGHT ARTIST MANOLIS FASOULAKIS CREATES HALLUCINATORY, OTHERWORLDLY IMAGES YOU MAY HAVE WITNESSED IN THE BRACKISH HOURS OF YOUR DREAMS, WHERE REALITY TAKES A BACK SEAT TO THE FANTASTIC, THE IRRATIONAL, THE NEBULOUS.

Hello Manolis, I appreciate you stopping by. Where are you from? I'm Greek, born in Athens and I hail from Crete. The last 12 years I've lived in Germany.

Your work blends photography, collage, and digital manipulation. How do your ideas usually start — with an image in your head, or with found materials that inspire you? Sometimes conception starts with an image, or it can be triggered by emotions or experiences.

Can you recall some of the first artists who inspired you from a young age? What made their imagery stand out? As a kid I first started drawing comic heroes like Lucky Luke. In my teenage years as a metalhead I admired a lot of artists like Derek Riggs or Michel "Away" Langevin. The album covers of Voivod had a huge impact on me. I later discovered Travis Smith and Dave McKean, whose works are two of the main sources of inspiration to this day.

Travis Smith: what kind of artwork is he known for? Is he more of a painter or a graphic artist? Does he have a distinct style that screams "Travis Smith"? Travis Smith is a prolific artist, known for his designs for many metal bands, such as Katatonia, Opeth, Nevermore, Anathema, Psychotic Waltz, Avenged Sevenfold, and Riverside, to name a few. He blends photography with painting. His identity is distinctive because his work has a unique atmosphere and very often it is hard to recognize if it is manipulated photography, painting or both. I'm impressed by his work.

Do you remember how you first came across Dave McKean? What is it about his work that makes you take notice? What qualities stand out the most?

Yes, the first time was when I saw the cover of Sandman: Preludes and Nocturnes. Later, I discovered that the man behind the Dream Theater's Scenes from A Memory album cover was the same artist. McKean is the master of mixed media. He can illustrate a kids' book and then he can simply create an album cover. I admire his ability to shift from one type of media to another so easily. He is also inventive, especially when he uses various objects and materials. For example, for the cover of Preludes and Nocturnes, he built a diorama frame where he put the painting in the center and then he took a photo of it. I love the way he works with light and shade—it's atmospheric and dreamy.

Is digital photography at the core of your work? Do you build outward

from photographs and then layer texture, colors, text, around it/over/under it? I imagine there's no set way of creating your art—what works for one image might not be the best approach for another? Yes, digital photography is the core of my work. Every approach for each image is different, even though I often use the same techniques. In some cases, I have some accidental errors that take the image beyond the result I initially had in mind. Every creation is a new challenge which leads down the path of experimentation.





Do you deliberately build your images around a narrative or story, or do you treat them more like abstract compositions? They are built mostly around a specific concept or narrative. My work often encodes experiences and emotions in symbolic ways.

Are there specific textures or materials you keep coming back to [old paper, metal, handwriting, etc.]? I often use my handwriting; it gives a very personal character to the end result.

If someone were to walk into your studio mid-process, what would they see? Chaos? Order? Something in between? They would see a simple creative space in order and someone whose mind is chaos.

If your artwork made a sound, what would it be? I guess something that sounds cinematic.

Do you ever design visuals specifically for your own music [album covers, performance visuals], or do you keep them separate worlds? It depends on the project. I have designed visuals for my music and for the music of others as well. Other times I create works which are not necessarily connected to music.

Have you found any unlikely influences—outside of music or visual art—that feed your creativity [film, architecture, food, travel]? Of course, films have played a crucial role in that. For instance, films like "Blade Runner" or the poetic cinema of Tarkovsky have a great influence on me. Another source of inspiration is poetry.

Can you explain further about your influences? How has Blade Runner, Tarkovsky and/or poetry inspired you? Blade Runner is a unique dystopian film that masterfully blends sci-fi with film noir. The film's dominant blue color, combined with the actors' performances and the amazing stage set creates a captivating atmosphere. Roy Batty's (Rutger Hauer) monologue at the end sequence is one of the most powerful monologues ever captured in cinema history. Also, the movie has my favorite soundtracks of all time, by the great Vangelis Papathanasiou.

Andrei Tarkovsky was a Soviet director, whose films I would describe poetry in slow motion. Films like Stalker or Nostalgia have breathtaking sequences that look like paintings. The themes his films explore are deeply connected with childhood, nostalgia and existential questions.

Poetry is something I have seriously approached over the last ten years. Greek poets like Tasos Livaditis or Charles Bukowsky's poems ("The Laughing Heart" or "Roll The Dice") are truly inspiring.

If your music had a color palette, what colors would dominate? Interesting question! I guess that changes from time to time, but for now it is autumn brown.

Does your visual work affect your music—or vice versa? Can you give an example where one directly influenced the other? Yes definitely! That was my intention from the beginning, to combine both. A good example of this is the debut album of Dust Of Time: "The Waking Hours," that I did with Shane Beck.

How long have you been making music? What styles do you gravitate to most?

Back in 2007, my friend Thanos Mamakis and I started our first music project, No-xxygen. I composed and arranged the music while Thanos produced. We released seven albums, with varying genres from space and dark ambient to cinematic. We released our albums via netlabels like Webbed Hand Records. Later we started our own netlabel "De Profundis." The project completed its circle in 2015 and after a hiatus, in 2020 my friend John Dascal (who helped produce Dust of Time) taught me the secrets of music production. The debut album of Dust Of Time: "The Waking Hours" is the result of this new journey along with my friend Shane Beck. The styles to which I gravitate the most are ambient, neo-classic and cinematic.



How is creating music different than creating your art? Music production is a slow-paced process, because I delve more into myself as I search for a specific sound or when I compose a motif. During the creative process, I stir up memories and emotions which I encode into sound and try to depict them as vividly as possible. When I create visual artwork everything is in front of me, so it makes it more accessible. With music I work the

composition in my head for days, to find the suitable arrangement for each track. The common point is that I use symbolism as a bridge for the listener or the viewer, to communicate.

Are you a graphic artist who also makes music, or a musician who also creates art? I am an artist who tries to create worlds via sound and vision. A creator who shifts from one field to the other and tries to surpass his own limits. Art is a field where I simply breathe and accumulate inner energy, a channel that connects me with the unknown where ideas emerge to take shape and form.



Outside i feel September's breeze
Then why is it raining in my room?

Are there any upcoming projects or experiments you're excited to try but haven't yet? Five years ago, I started writing a book, but I have put it on ice due to heavy schedule. It is a big project. When I have More free time, I will surely continue it.

How do you balance making deeply personal art with putting it out into the world? I simply encode anything personal in my works. That makes it easier and intriguing at the same time. Personal art is, besides expressing emotions, therapeutic in many ways.

Are you seeking design work (album covers, etc.) at the present, or is that something you're not exactly interested in? I have had the honor to create artwork for other artists such as Shane Beck, Gloomy Sunday, Benefactor Decease, and Burial Beyond The Sea, to name a few. I'm always open to commissions and interesting collaborations.

Do you see yourself focusing more on your music or your visual work over the next few years? I'm not sure, but I would like to keep balance between both. I'm busy right now collecting ideas for the next Dust of Time album. But I would like the next years to keep producing in both fields.

Thank you, Manolis, for taking the time to be with us. Continued good luck in your future!



<https://noctilucant.bandcamp.com/album/the-waking-hours>

<https://www.instagram.com/fragmentsvisual/>

INSECT

Hello from Spring

JOEL HINKLE HAS BEEN RECORDING CREPUSCULAR DARK AMBIENT AND EXPERIMENTAL SOUNDSCAPES AS INSECTARIUM SINCE 2010, RELEASING CREATIONS ON A VARIETY OF FINE MICRO-LABELS, SUCH AS NOCTIVAGANT, BEFALLING SILENCE PRODUCTIONS, SLITHERING BLACK RECORDS, AND AN ECLECTIC COLLECTION OF DUST, NOT TO MENTION ON HIS OWN BANDCAMP PAGE. INSECTARIUM IS KNOWN FOR RECORDING REAL SOUNDS FROM PHYSICAL GEAR. "I LOVE PICKING UP INSTRUMENTS AND SEEING WHAT SOUNDS I CAN MAKE WITH THEM. I'VE NEVER TAKEN LESSONS—I JUST LEARN AS I GO." AVOCADO 1970 PEELS BACK THE CURTAIN ON HINKLE'S STUDIO TO SEE WHAT'S HELPING TO MAKE ALL THAT NOISE...

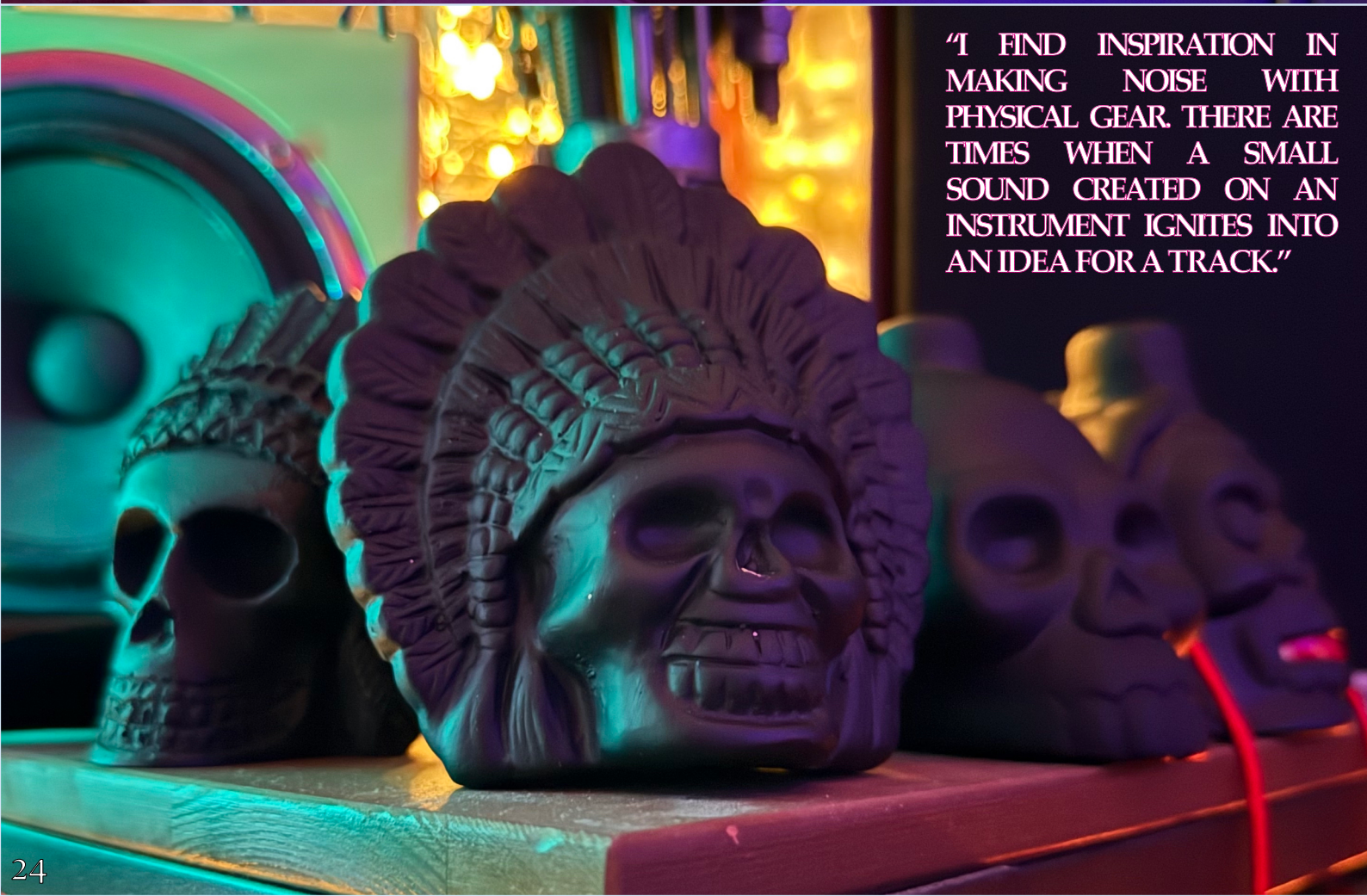


INSECTARIUM

Springfield, Illinois



ON THE UPPER RIGHT IS A 20 YEAR-OLD, HOME-MADE PVC DIDGERIDOO. AN AUTHENTIC EUCALYPTUS DIDGERIDOO SITS AT THE UPPER LEFT BEHIND THE SHOTGUN MIC.



"I FIND INSPIRATION IN MAKING NOISE WITH PHYSICAL GEAR. THERE ARE TIMES WHEN A SMALL SOUND CREATED ON AN INSTRUMENT IGNITES INTO AN IDEA FOR A TRACK."



UPPER LEFT: TIBETAN AND CRYSTAL BOWLS.

LOWER LEFT: AZTEC DEATH WHISTLES

THIS SIDE: DOUMBEKS, DJEMBES, HAND DRUMS, BUFFALO DRUMS, AND A THAI SAW DUANG. NOT PICTURED ARE BAMBOO FLUTES, SHAKERS, THUNDER TUBES, BASS GUITAR AND OTHER PIECES OF METAL AND SCRAP. INDONESIAN STICK PUPPETS LURK IN THE SHADOWS—SOME WHICH MAY BE POSSESSED.



UPPER LEFT AND MAIN IMAGE: HOME-MADE WOODEN NOISE BOXES WITH VARIOUS TUMULT-MAKING WIRES, CYMBALS, SPRINGS, METAL THINGIES, AND A BOUNCING JESUS. VARIOUS CONTACT MICS SCOOP UP THE GOODNESS.

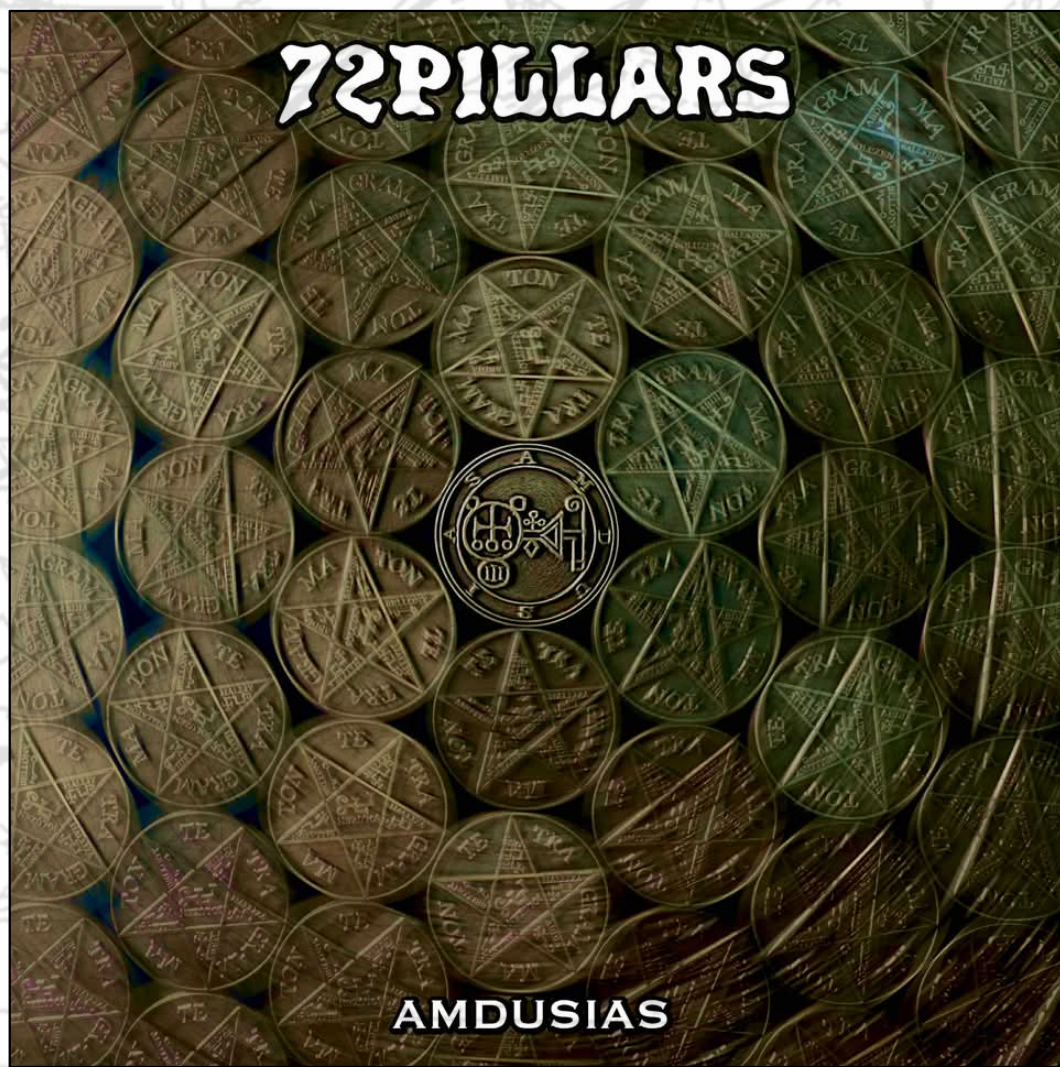
LOWER RIGHT: PEDAL BOARD: BASS BIG MUFF, MORLEY CLASSIC WAH, DIGITECH BP200, EVENTIDE BLACKHOLE. RACK CASE TO THE RIGHT IS THE FINAL OUT FROM THE MACKIE ONYX 12 MIXING BOARD, WITH EQS, POWER CONDITIONER AND LEXICON MX200 REVERB.

"SOMETIMES A DRONE NEEDS THAT HUMAN TOUCH THAT CAN ONLY BE SATISFIED BY ADDING A RECORDING FROM ONE OF MY INSTRUMENTS."

"HOWEVER, PHYSICAL GEAR IS NOT ALWAYS USED ON INSECTARIUM TRACKS."







The first release “AMDUSIAS (the noise)” focuses on unedited noise tracks created by Insectarium. These tracks were then reinterpreted by nine artists and released under the moniker 72PILLARS.

Featuring:

Mike Benoit: mikebenoit.bandcamp.com

Olik Nesnah: oliknesnah.bandcamp.com

Kathodos: kathodos.bandcamp.com

UBEKVEM: ubekvem.bandcamp.com

Mindspawn: mindspawn.bandcamp.com

Karlo Herden: kaarloherdenmusic.bandcamp.com

Her Menacing Pet: hermenacingpet.bandcamp.com

The Black Monolith: the-black-monolith.bandcamp.com

Maris Anguis: marisanguis.bandcamp.com

(72pillars.bandcamp.com)

In the late 70's

through the mid 80's, my mother worked at KDWB, a Top-40 radio station in St. Paul, MN, that played "all the hits," from the likes of Madonna, Styx, John "Cougar" Mellencamp, Pat Benetar...

Mom was not an on-air announcer, which would have been cool. She was the personal secretary to the general manager, which was obviously quite dull in comparison. (Sorry, Mom.)

But since she was "in radio," I thought I knew everything about music. I assumed that all recorded music—at least everything that didn't suck—eventually found its way to KDWB.

Fast forward to the late 80's and my freshman year in college. I'd marvel at dorm room posters from bands I had never heard of: The Smiths, Bauhaus, The Cure, Joy Division. Who were these charlatans? But when I listened to them, I nearly soiled myself. Damn. Peter Murphy sounded a hell of a lot more fascinating than Darrel Hall.

It wasn't until I started volunteering at KVSC, the campus radio station, that I discovered experimental music. The student who hosted Abstractions had graduated and the station needed a warm body in front of the mic. I was volunteered. Didn't matter that I knew nothing about experimental music. Didn't matter that the station had very little in the way of material to play. I was the new host. It was up to me to find something to play. Or make it myself.

So I did. Armed with a four-track reel-to-reel, two cassette decks, two turntables, a broken bass guitar and an effects rack that shrieked bloody murder every time I tried to use it, I recorded a lot of God-awful noise and kept the show active for a couple of years, probably making the two listeners happy.

Then I graduated, started teaching, and moved on with my life.



A WOMAN UNDER



A WOMAN UNDER



A WOMAN UNDER

THE WOMAN UNDER THE INFLUENCE



THE INFLUENCE



A WOMAN UNDER THE INFLUENCE



A WOMAN UNDER THE INFLUENCE



THE INFLUENCE



A WOMAN UNDER THE INFLUENCE



A WOMAN UNDER THE INFLUENCE



THE INFLUENCE



A WOMAN UNDER THE INFLUENCE



A WOMAN UNDER THE INFLUENCE

I thought very little of experimental music as I grew into adulthood. But somewhere around 2015, as the stress of teaching, a toxic relationship, and other unfortunate events threatened to overwhelm me, something had to change. I needed an outlet. A hobby. Preferably creative.

I bought drum machines and bassline synths and made a noisy mess of things, only it wasn't supposed to be a noisy mess of things. It was supposed to be minimal techno. Hmm. Something was off. Then I recalled my Abstraction days at KVSC—the younger me, happy, innocent, making “sound art.”

I sold off my groove-making machines, purchased a sampling keyboard, and found a nice little home in the sound collage scene, recording experimental oddities as The Creeping Man. After a few years of this, with the toxic relationship and teaching career over, I decided to leave behind the public domain, sample-heavy nature of The Creeping Man and start fresh. Always one to enjoy musical scores to horror films (see page 40), I set my sights on creating brooding, cinematic ambience.

“Delicious Melancholia” was my 2023 four-track EP that started things off as Her Menacing Pet. The liner notes state: There is something comforting in ominous, brooding atmospheres, even though there may be things... lurking in the shadows.”

I am proud of my early albums; “Akerra” (2024) remains my favorite in terms of sound, vision, and execution. I may have enjoyed putting together the design and artwork for the CD just as much as I did recording the album.

I had a fruitful string of audio creation in the Spring and Summer of 2026, recording two collaborations and the solo “Lychgate,” which was released on Noctivagant.

I have a recording ritual: mornings tend to be more fertile than later in the day. And I can do so since I'm retired, something I feel extremely lucky about. My desk must be clear of detritus—only my midi keyboard, paper, and pen for note-taking are allowed within reach.

As for atmosphere, there is a window on the right side of the room that must remain closed. It looks out at my neighbor's driveway and the side of her house. As about as uninspiring a visage as you can get. I'm not into candles, incense, or other mood-enhancers. Just give me a little bit of light and I'm ready to roll.

I do take about ten minutes before I dig in, listening to dark ambient, experimental, or film scores while drinking a cup of coffee. If my dog Maggie is up, she sometimes sits next to me on a spare chair. She doesn't seem to mind the noise.



Maggie, mid-yawn, looking like a hell-beast

In my opinion, The best dark ambient music breathes. It understands the art of restraint—the concept that silence, decay, and distance can speak more profoundly than volume or compositional complexity.

It's music that moves, deliberate and patient, like fog. And while the early HMP albums achieve this to a large degree, with my new 'A Woman Under the Influence' album, I had one precondition—allow for lengthy segments of stillness. Louder, brash moments would be inevitable necessities, but in their wake...slow it down. Give it gentle drift, evoke emotion and serenity.

I also wanted to approach this album like a film edit—pacing tension, release, and silence. I had no idea what "film" I was going to document...best start making noise and allow the first sounds to provide inspiration.

A Woman Under the Influence:

Sessions for this album began August 11, 2025. I recorded two short, atmospheric "songs," but neither were completely working on their own. They sounded too dense. Too busy. Over the next few days, I stretched the songs out and removed clutter, allowing for negative space. I spliced the two tracks together, adjusted the intro and outro...

This new song, now clocking in at just under six minutes, served as the inspiration for the rest of the album.

As I do with all new projects, I made a rough mix and uploaded it to a new draft album in Bandcamp. I inserted a random photo from my hard drive for the album cover, gave it the memorable name "New HMP" for a temporary album title, and then, for no discernible reason, typed in a song title: "It's Coming from the Pipes."

I have no idea where that song title came from—I could just as easily titled the song 'Cardboard Pad Thai,'—but it set the stage for everything that followed. I started to wonder what, exactly, was coming from the pipes? Where were the pipes? Who was listening to the sounds coming from the pipes? What did hearing this sound do to the listener?

From there, the story took shape. There would be no Lovecraftian symbolism. No Alien-inspired Xenomorph imagery. It would be free from other quintessential dark ambient tropes: the hooded figure atop a plateau overlooking a dystopian landscape; a brutalist cube floating in space; derelict ships; skulls, bones, candles, and ancient scripts; decayed churches; occult geometry...the horror wouldn't be in an imagined elsewhere, but in the ordinary world. I think it was Stephen King who said something along the lines of how real-world horrors often outstrip anything found in fiction. I tend to agree.

I imagined a reclusive woman holed up in her apartment. Anxious. Confused. Her face—obscured in some way. She could be anyone.

Each track would represent a fragment of time in this woman's crumbling evening—the movie was unfolding in my mind. I began to feel a sense of empathy for my main character. Having experienced my own blanket of depression and mental illness in the past, I wanted to reach out and protect her...

HER MENACING PET

A Woman Under the Influence, (track list)

PRODROME: *A pressure in the skull/ The air tastes of iron/ You know what's coming*
IT'S COMING FROM THE PIPES: *The house speaks in rattles/ Water dragging*
COMORBID SILENCE (Exogeny Treatment): *The quiet hums beneath the walls/ Ever*
FURNACE ROOM: *The hum becomes a roar/ Heat without warmth/ Feed the flame/ Shad*
COCKTAIL HOUR: *Glass against glass/ Rain drags across the window/ The room fills with*
DUSK: *The world exhales/ Light folds itself away/ Shadow grows longer/ An interminable, solitary*
A FINGER OF PASSION: *A touch sharper than fire/ Wanted/ Needed/ The body k*
DEAD FLOWERS: *Once bright, now hollow/ Petals collapse into dust/ Beauty does not ling*
THE RADIATOR'S RIBS (TKHDS Treatment): *Metal groans through the night/ So*
WELFARE CHECK: *Knocking at the door/ Insistent/ Loud/ The silence inside/ Thick as*
BLUE LIGHT: *Flicker against the wall/ Screen humming like false gods/ The promise of con*
LOST: *Every road folds back on itself/ Every step sounds the same/ But in the distance/ A light/*



I had some help with AWUTl: both **TKHDS** and **Exogeny** took random stems from my ten completed tracks and were given free rein to use, abuse, deconstruct, and otherwise FrankenStein the sounds as they saw fit to create a new track.

Interestingly, I'd never worked with either artist before. I'd never communicated with them in any way prior to reaching out.

Exogeny came on board first. I thoroughly enjoyed his Obsidian Requiem album released in the summer of 2025. If you're reading this, do yourself a favor and check it out. The **Exogeny** remix, "COMORBID SILENCE," is eerie and languid, containing just the right amount of grit, and fits in wonderfully with the other tracks.

I reached out to **TKHDS** after attending the listening party on An Eclectic Collection of Dust for his new album ATTO. I liked the experimental cut and paste feeling to that album. He has a deep Bandcamp catalog—not necessarily dark ambient, but that's why I was curious. I wondered how an artist with more of an experimental output would handle re-jiggering my sounds. **TKHD'S** remix, "THE RADIATOR'S RIBS," makes me feel cold and out of sorts. Another treasure.

ing)

ng/ Nothing will slow it down
ng secrets through rusted veins/ Every sound is a warning/ Every silence, a trap
ry breath a small admission/ Try to name the feeling/ Silence has its own diagnosis
ows scatter in confusion/ Only the burning remains
a faces/ Their laughter is hollow/ Pray for silence
y evening
keeps score/ Long after the heart forgets/ Heat dissipates/ Leaving shame
er/ Unremembered, not missed
omething alive, barely/ Steam seeps like memory/ And settles into rust
s dust
nection burns the eyes/ Loneliness glows brightest at midnight
Perpetually receding/ Laughing, never attainable

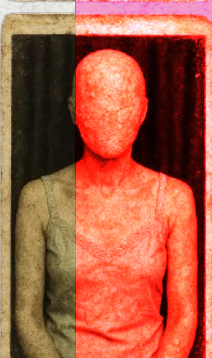
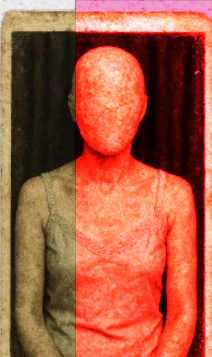
On the Nature of Dark Ambient:

One weekend while I was recording this album, my wife came into the room and commented on the “scary” music I was making. “Jesus, that’s creepy. No wonder you have a hard time sleeping at night.” (Insomnia, this guy.)

But for me, dark soundscapes invite contemplation, even calm. The absence of a clear melody or beat feels like the auditory equivalent of twilight—soft, uncertain, liminal—peaceful.

That contrast made me wonder why the sounds I associate with dark ambience—low drones, reverb-drenched keys, bowed metal, prepared instruments—don’t unsettle me the way they seem to unsettle others. I think it’s because they’re tangled up with memory. They remind me of my college years as a DJ, a time filled with experimentation and joy: discovering Siouxsie and the Banshees, Cocteau Twins, The Sisters of Mercy, The Jesus and Mary Chain, Dead Can Dance, and others who blurred the lines between gloomy, ethereal, gothic, and shoegaze. My ears don’t hear “disturbing.” They hear home. Freedom. Youth. Blaring Red Lorry Yellow Lorry and Killing Joke through the studio monitors at 2 a.m.—that was nighttime radio magic.

Ultimately, the emotional meaning of sound isn’t fixed in the sound itself—it’s created in the listener. My connection to dark timbres and textures, shaped by memory, temperament, and curiosity, transforms them into something tender and contemplative rather than ominous.





HER MENACING PET



A Woman Under the Influence

LONELINESS HAS A VOICE TONIGHT

IN A SMALL APARTMENT
WHERE TIME LEAKS
THROUGH THE WALLS,
A WOMAN
UNDER THE INFLUENCE
UNFOLDS LIKE A
CONFESSION OVERHEARD.
HER MENACING PET
BLENDS
DARK AMBIENT TEXTURES
AND FRACTURED RHYTHMS
INTO A STUDY OF
ISOLATION,
DEPRESSION,
AND UNEASY
RESIGNATION.
EACH TRACK—
PART MEMORY,
PART HALLUCINATION—
MOVES BETWEEN THE
COLD
AND THE HUMAN,
THE NUMB
AND THE TENDER.

THIS IS NOT MUSIC FOR
COMFORT.

IT'S A RECORD OF STAYING
ALIVE INSIDE THE QUIET.

[illegible]

as a descriptor of an offshoot of Ambient music, is somewhat a misnomer. While much of it follows the usual expectations of the genre as traditionally defined (beatless, without melody), it's hardly "ignorable" as proclaimed by Brian Eno. Dark Ambient is often insistent, audacious, unsettling, and to the subject of our discussion here, narrative. This characteristic is influenced by cinema, art, and literature according to the participants of this conversation.

Music Philosophy

EXOGENY: From my start of creating Dark Ambient about two years ago, I've wanted my

work to be tone poems. I'm inspired by modernist dystopian movies and books. I want my listeners to feel the weight of civilization's accumulated mistakes, reflect on ongoing existential threats, and dread an unknown future. I'm not against beautiful and exquisite tonal passages in my work, but they have to support the intended story, usually by contrast with the darker narrative.

**HER MENACING PET:
THAT'S FASCINATING,
EXOGENY. YOU TAKE THE
LISTENER ON A DISTRESSING
SOUND JOURNEY, WHILE I
WANT THE LISTENER TO FEEL
THE OPPOSITE — THE
BEAUTY IN DARKNESS. I'M**

NOT AGAINST ABRASIVE ELEMENTS IN MY
WORK, ALTHOUGH I TEND TO USE THEM TO
SET UP THE MORE LAUID, HAUNTING
PRINCIPLES THAT I STRIVE FOR.

composed to depict a specific moment, a scene—whether beautiful, dark, or in between. I strive to emulate that in my music. I've found dark ambient's narrative nature to be the perfect ground for that.

KRYOSCOPE: I'm a huge fan of TV and video game scores—tracks specifically

The Influence of Cinematic and Literary Concepts or Elements

EXOGENY: Movies that most influence

my musical compositions have film scores that deviate from normal orchestral arrangement. I'm drawn to hybrid synth/orchestra/

Musique-concrète tracks for inspiration. When I see a scene that wouldn't hold up without an unusual mix of musical instrumentation, I feel like I've witnessed the birth of that visual from the music itself. One element of movie scoring I've been interested in recently is transition. Movie trailers are packed with boomers, risers, and Braahms to the point of ridiculousness. While I've used some of these on occasion, I'm constantly searching for better methods to move from one musical phrase to the next.

to movie plot, I'm particularly inspired by the surreal and dark (usually), where the viewer's imagination is allowed to roam. I can then take the fantasies built up in my mind and put them to sound.

My favorite literature is dystopian fiction. I've been particularly interested lately in mysterious, unexplainable exogenous (no pun intended) events culminating in extinction. The most important influence literature has had on my compositions is the aspect of intent—knowing how I want the mood described before creating the sounds to achieve it. I start all projects with a written story, and I write reference notes for each track that act as a blueprint for how they should unfold. This approach provides a continuity that I'd probably overlook otherwise.

RANDOM, ISOLATED TRACKS. THEY COMBINE TO TELL A STORY, BEGINNING WITH TRACK TITLES, SHARPENED BY THE ARTWORK, AND MORE EXPLICITLY THE SHORT EXPOSITION I PROVIDE ON THE DIGITAL OR PHYSICAL RELEASE. I THINK WE CAN ALL AGREE OUR ALBUMS PLAY OUT LIKE MINI-MOVIES. WHILE I AM A VORACIOUS READER, I WOULDN'T

SCOPE: I'm focused on sound design and pacing, which I borrow heavily from cinematic media. I'm fascinated by how a game or film uses a variety of non-musical sounds (the texture of wet concrete, a distant siren, or the hum of a dusty server) to build atmosphere and tension. A lot of those elements made it into my debut track, *The Engine Room*, which layers sonic textures beneath the roar of the single, *almighty Engine*.

Like you with your interest in finding better transitions, *Exogeny*. While I often hear trailer songs (I've listened to the *Minecraft Movie*'s dumped trailer track far too many times :P), the fast-pace and booms quickly become grating. I lean more into slow, deliberate pacing found in horror films. The best horror scenes don't immediately jump to the scare. It builds atmosphere and tension over time, which is why some of my tracks are over eight minutes long. They draw you into the world and atmosphere, conveying a story that slowly reveals the darker.

Like *Menacing Pet*'s incredible work, I strive to form a cohesive narrative across each album, providing the listener with only the track names, album titles, and description as clues to the story's meaning.

Like you, I hold their musical scores form an integral part of the story in a way that could carry the movie without dialog, like a 'silent film.' To an extent, those of us composing narrative dark ambient music are doing exactly the same thing, only the picture is running in our minds; if we're skillful at our task, the same is happening for our listeners.

Like you, I've found Margaret Atwood's *Oryx and Crake*, Cormac McCarthy's *The Road*, and Don DeLillo's *White Noise* have been recent influences from literature for inspiration in story invention.

HER MENACING PET: I LOVE FILM SCORES. IT'S FUNNY THAT A SCORE IS CREATED TO ENHANCE THE VISUAL NARRATIVE: SET THE MOOD, ADD TENSION, CONVEY EMOTION—WHICH IS WHAT I DO WITH HER MENACING PET—MINUS THE MOTION PICTURE. MY ALBUMS ARE NOT COLLECTIONS OF

NECESSARILY SAY BOOKS COME INTO PLAY REGARDING MY MUSICAL OUTPUT. (MAYBE SURREPTITIOUSLY —HORROR IS MY FAVORITE GENRE.)

Specific movies you've watched and books you've read that have impacted your recent compositions

EXOGENY: To date, *Annihilation* (2018), *Blade Runner* (1982), and *Blade Runner 2049* (2017) are my top three influential movies. Not only for their use of hybrid electronic music, but

HER MENACING PET: *Blade Runner* SURE HAS A LONG REACH. EXOGENY, LOOKS LIKE YOU DIG THE SCI-FI. MY BIGGEST INFLUENCE IS BERNARD HERMANN'S SCORE TO *Psycho*—MUCH OF THE STAYING POWER OF THE FILM RESTS ON THE SHOULDERS OF HERMANN'S SCORE, WHICH JETTISONED A FULL ORCHESTRA (UNHEARD OF AT THE TIME), IN FAVOR OF A LIMITED STRING SECTION. THERE'S MORE TO THAT SCORE THAN THE SCREECHING SHOWER SCENE. IT'S TENSE YET CALM, THIN YET RICH. AND THEN THERE'S THE MODERN MARK KORVEN CLASSIC SCORE TO *The Witch*, A DISCORDANT, EERIE, YET BEAUTIFUL TREATISE THAT EMPLOYS THE HAND-BUILT APPREHENSION ENGINE, A ONE OF A KIND INSTRUMENT WITH A PRIMITIVE HURDY-GURDY, REVERB TANK, FLOPPY ANTENNAS, RULERS, NUTS AND BOLTS... TOSS IN AN E-BOW AND TENSION RODS AND GET READY TO FREAK OUT. OTHER FILM SCORES I OWN AND LISTEN TO WITH REGULARITY: *The Blackcoat's Daughter*, *Saint Maud*, *The Ritual*, *Don't Breathe*, *Nocturne*, AND *The Invitation*.

KRYOSCOPE: When it comes to cinematic or game scores, my biggest inspiration comes from unexpected places. The one that stands out is the pause menu for *Five Nights at Freddy's: Security Breach*. The atmosphere is immaculate—a constant, low-frequency hum—I tried recreating that feeling of sterile dread, which led to my first track, “Drone of The Cosmic Void.”

As for film, *Everest* had a profound impact on me. The score is moving, but it's the sheer sonic experience—the biting wind, the struggle for survival—that sticks with me. While listening to my album, *Deadly White*, I often find myself reminded of scenes like Doug's death: one moment there, the next gone, never to be seen again.

On the literary side, I draw on specific conceptual narratives. Tim O'Brien's *The Things They Carried*, his collection of stories about American soldiers in Vietnam, provided the raw, grounded concept for my track “In The Trench.” Similarly, Junji Ito's *The Thing That Drifted Ashore* revived my fear of the ocean, which contributed to the atmosphere of my track “Drifting Ashore.”

HER MENACING PET: SCHWABE'S WORKS DEPICTING ANGELS AND VIRGINS HAVE HAD DEFINITE IMPACT ON THE IMAGERY OF HMP RELEASES—FOR THE ADORATION OF ROSAFIERE RELEASE (BELOW LEFT 2), THERE'S AN HOMAGE TO SCHWABE IN THE FACIAL EXPRESSION ON THE WOMAN IN THE FOREGROUND (SCREAMING), WITH THE BUSY BACKGROUND GIVING A NOD TO THE FLEMISH PAINTER PIETER BRUEGEL THE ELDER (1526-1569). A STRANGE MIXTURE, TO BE SURE.

ZDZISLAW BEKSINSKI! YES! YES! YES! SUCH EERIE PAINTINGS! HIS NIGHTMARISH ENVIRONMENTS PUNCTUATED WITH BONE-LIKE STRUCTURES AND DETAILS OF DECAY WAS THE INSPIRATION FOR HUMBUG (BELOW LEFT 3).

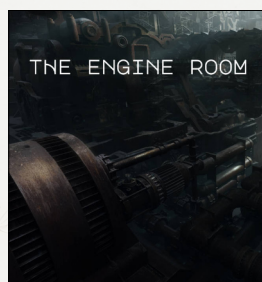
I WILL ADD A THIRD ARTIST—AMERICAN INSTALLATION ARTIST ED KIENHOLZ (1927-1994). HIS DISTURBING DEPICTIONS OF MODERN LIFE (SEE THE ILLEGAL OPERATION ('62) AND BACK SEAT DODGE ('38) HELPED FORM THE VISUALS FOR A WOMAN UNDER THE INFLUENCE.

The Influence of Visual Arts and Artists

EXOGENY: I love a lot of different visual arts and artists, but I've developed some interesting musical ideas from the paintings of the Symbolist movement of the late 19th century. They had a unique aesthetic that is rich with mythological and dream imagery, dark motifs, and symbols of unusual iconography. Some of the artists influential to me are Odilon Redon (1840–1916), Carlos Schwabe (1866–926), and Arnold Böcklin (1827–1901). Two modern artists whose work I'm intrigued by are Zdzislaw Bekski (1929–2005) and Simon Stålenhag (1984–).

The album art for *Obsidian Requiem* (below left) was synthesized from common symbolist motifs of mystic characters, death rituals, and archetypal ruins. It was created while I was composing the audio tracks. I'm not sure at which point the music story drove the image and vice versa.

I'd like to develop a story around Redon's fantastical creatures; perhaps narrating a visit to a zoo filled with his monsters.



Artby@invisiblemobiusloop

KRYOSCOPE: So many incredible artists mentioned here whose works I haven't investigated yet! Goes to show how discussions like these help us learn more about our craft and trade inspiration from each other.

For me, the aesthetic and vibe of the Cryo Chamber label, especially the work by Simon Heath (Atrium Carceri) is a huge influence. His fantastic covers—like Dark Source of the North (Dronny Darko & Ugasanie), Edge of Solitude (Alphaxone), and The Edge of Architecture (ProtoU)—do wonders in helping me think of new albums. That consistent visual of grand, haunting desolation perfectly embodies the macabre and unknown in this genre, providing an incredible visual for the scale and deep layering I aim for in my music.

I've wanted for the longest time for The Engine Room's cover (opposite page, below, left 4) to resemble his artwork in the album Apparatus (Atrium Carceri & Kammarheit)—a grand, foreboding machine looming over all. I'm so glad I went with the final matte painting by David Edwards (invisiblemobiustloop). He's an incredibly accomplished artist. Check him out! His work captures that massive, dangerous infrastructure perfectly, reflecting the single, powerful, industrial roar of the Engine at the core of the music.

I've also found great inspiration in the minimalist, isolated aesthetic of Gerald Arzt's (R.I.P. Sep 17, 2019) photography in the midst of making Deadly White. The final cover (photographed by Todd Trapani, opposite page. Below, left 5) reflects the pure eeriness of the snow—a barren, lonely landscape where only white and black prevail. There's no color, only the trees and the relentless, howling storm. It's not just about the darkness and desolation—it also reflects the terrifying beauty of solitude, a feeling I sought to recreate in tracks like "Hoarfrost" and "Rime Ice."

Music is not created in a cultural vacuum; among all the arts it may be the one most susceptible to outside impressions absorbed by its composers. And with Dark Ambient music the influences shared here by these artists often lead to mysterious, hauntingly beautiful sonic stories. Not only have they sought to create a mood, they want to tell the listener a tale that will shock, possibly frighten—but hopefully entertain.

FACILITATED AND POSITED BY
Exogeny

WITH CONTRIBUTIONS FROM
Her menacing Pet
AND **Kryoscope**



Bogdan

SWANS? CHECK. FRANCIS BACON? YES. SCOTT WALKER? OF COURSE. MARK ROTHKO? OBVIOUSLY. AUTECHRE? AMEN. DAVID LYNCH? Həma cymhə. SERBIAN-BORN MUSIC AND VISUAL ARTIST BOGDAN DRAWS INSPIRATION FROM A DIVERSE SUBSET OF HUMANITY—WELCOME TO HIS WORLD...

Hello Bogdan. Nice to have you on board. Where are you from?

I'm from Serbia. I live in my hometown, Jagodina.

Has your sense of "home" influenced your work?

To be honest, I don't think so. I have always been more interested in international art. I relate more with people outside my country.

What came first—recording music, or your interest in visual arts?

Visuals came first. I've loved watching TV and movies ever since I can remember. Movies that caught my eye when I was little were *Elephant Man*, *Psycho*, *Pulp Fiction*, *The Godfather*, *Se7en*, *Desperado*, and *Batman*. These movies had captivating stories and dark aesthetics. Art is one of the driving forces in my life. I'm dead serious about it. I feel the need to create. I'm self-taught. I always strived to learn from pioneers and innovators in the field.

For example, David Lynch is important to me. His movies taught me to think more about subtle details, light, and how to creatively present ideas. I love Gaspar Noé for his camera movement and experimental style of telling stories. Bacon, Dali and Caravaggio are true masters in executing art at the highest technical and creative level. Other artists I'm drawn to include Chris Friel, Edvard Munch, Mark Rothko, Rae Klein, El Greco, Andrei Tarkovsky, Béla Tarr, and Ingmar Bergman.

I find your collage artwork to be very interesting. Are you trying to make people think a certain way, or are your images open to interpretation?



I work solely based on instinct. As I create, I don't think too much about meaning. I focus on visuals and imagery. But after work is complete, I can always detect the point of my work. I feel like themes of survival or just living in a modern day is one of my main themes. Sometimes I focus on negatives, sometimes on the possibilities we have.

I'm particularly curious about this image-your eye is first drawn to the bright light above the person lying on the "bed." Who is this person? Why is he there? What's going on with the two people on the right? I want to know what you were thinking as you created this...yet at the same time, I don't want to know. What can you reveal about this image?

This image represents dreaming. The person who's sleeping is surrounded by many places and possibilities that dreams can provide. But dreams are cold and the person longs for connection.



Owls, crosses, and building imagery tend to pop up in your work. Is this intended?

I like the visuals of a city's skyline and big buildings. They are like concentrated life forms with cold exteriors that shields many souls. Crosses are symbols of the torture we endure through life, but also as a possible salvation at the end.





What drew you to experimental music?

There are endless possibilities and new ways of expressing human emotions and ideas, without boundaries.

What kind of recording set-up do you have? Are you into physical gear, or do you work mostly on the computer?

I work on my laptop and I have a microphone. It's a simple set-up. I do think deeply about the music I'm making. I like to be free and experiment, but the idea and vision are something I decide on firmly. I work on ideas and recordings until I feel I achieved what I wanted.

Do you have influences on your music?

There are many artists who have inspired me: Radiohead, Tool, Scott Walker, Godspeed You Black Emperor, Swans, John Frusciante, Kanye West, Burial, Autechre, Aphex Twin, Fennesz, Velvet Underground, Mach-Hommy...

What other artists do you enjoy listening to right now?

Right now I enjoy listening to Stars of the Lid, Dj Healer, Suicide, The Future Sound of London, Sunn O))), Boris, Prince, Thomas Ankersmit...

Is there a particular release of yours you are quite fond of? Why?

My favourite release is my third album "This 2 Shall Pass". It was my first release focused on experimental ambient and electronic music. I really like how that album turned out.

This 2 Shall Pass runs the range from sound collage to light ambience, with moments of melody and even harsh noise. Although these are not standard songs, (intro, verse, chorus, bridge, etc.) on many tracks (on your Bandcamp page) you've added 'lyrics'—can you explain what these are for, or how they provide background to the tracks?



I would say these are real songs, they're just not in the commercial genre. Form and execution are different, but at the core, these are all songs. Many of the tracks from This 2 Shall Pass contain some vocal samples, and the lyrics refer to them. I thought it would be good for the listening experience to have the lyrics written down because they were not mixed to be the most audible. The vocal samples were used like any other instrument; sometimes they were mixed low.

How do you feel about the state of the world in which we currently live?

I want the world to be better. But at the same

time I know everything is how it should be, because if we were different, the world would be different too. We are the ones who hold the future in our hands. So even though I wish for a more beautiful and serene world, I know the world is reflection of us and I accept it how it is.



If you could go back in time and change something—personally, regionally, globally—what would that be and why?

I would take fear out of religion.

How do you feel about AI? Either in general, or as an easy "go-to" for artists (including myself) seeking out album art?

I don't use it, but I accept it as a new development in our technology and life. I don't fight it, I just choose to keep my work intact. I want to channel all my emotions and ideas truthfully, with all my limitations and imperfections. I don't have a problem with people using AI.

What can we expect from you in the near future?

In the upcoming months you can expect a new EP, possibly a new collaborative project with Haggari Nakashe, a short film for the one-year anniversary of my album This 2 Shall Pass, new visuals, new music videos...and who knows what else!

Final thoughts?

Be free, love yourself, understand others.



<https://bogdan0000.bandcamp.com/>

<https://www.instagram.com/ffeeaarrffuullll/>

SO

There is no music here.

Only the slow turning of sound into presence.

Only the echo that remains when the self is gone.

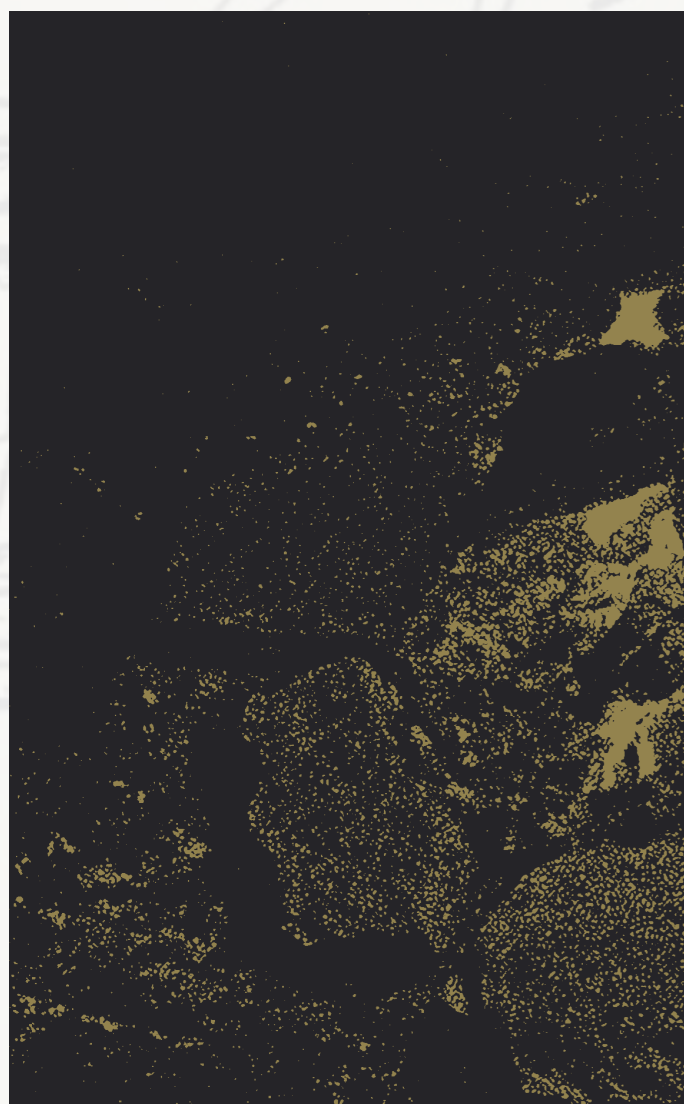


Figure 1: The cave as the first resonant chamber — a sacred architecture of sound.

RI TUA

SOUND AS RITUAL

Long before music became an art, sound was a form of magic. The first instruments were born not for entertainment but for communion: hollow bones, stretched skins, and the human voice raised toward unseen forces. In the flicker of a bonfire, rhythm became language, resonance became prayer. A hand striking a drum, a breath shaped into chant: these were acts of invocation, gestures meant to open the air and make it speak.



Across cultures, sound has always been a technology of transcendence. The Vedic priest intoning mantras whose power lay not in semantics but in resonance; the Siberian shaman's drum guiding the soul through invisible landscapes; the Gregorian monk filling stone corridors with harmonics that lifted prayer beyond flesh. Each sought the same threshold: the dissolution of the ordinary self through intent and vibration. Sound ceases to be mere communication and becomes transformation.

Stone chambers, temples, and caves were built to honor this principle. Their walls carried resonance like scripture, returning every note with reverence as if the space itself were listening. The ritual was not in the performance but in the transformation: rhythm aligning heartbeat,

voice aligning breath, vibration aligning being.

And perhaps that is where the modern artist, surrounded by circuits and oscillators, unknowingly steps into the same lineage, continuing an ancient conversation through new instruments of devotion.

SOUND

In every era, repetition has been the key: the circle that erases time. Through it, sound ceases to describe and begins to become. Waves of recurring frequencies, rhythmic pulses, sonic nomina barbara that blur meaning until only vibration remains, shifting the focus from the outer to the inner. The ancient drum and the modern sequencer share the same purpose: to bind the body to a pattern until consciousness dissolves. Within the pulse lies the possibility of trance, of slipping beyond language into a state where sound becomes not only the means but also the end.

This principle endures in the slow, crushing repetitions of Swans; the mechanized liturgies of Godflesh; the subterranean vastness of Lustmord, where sound itself becomes a black mass and the earth-shaking drones of Sunn O))) where amplified tone becomes a pillar of smoke and the body is made to kneel before pure sound. The listener becomes participant; the artist becomes the medium. What once echoed through stone temples now hums through amplifiers and circuits – the same invocation, transposed into steel and electricity. The outstretched hand of our first ancestors toward the night sky now reaches the same heights by turning modern machinery into ritual instruments.

The artist is not the conduit. Sound flows through, carrying everything that is spoken. Beneath the machinery's low ancient current is the same force that moved through lightning and taut animal sinew. Electricity replaces voltage becomes invocation. What was once chanted is now pulsed, modulated, yet the ritual remains unchanged. It is the making of vibration the vessel of transformation.

the-black-monolith.bandcamp.com

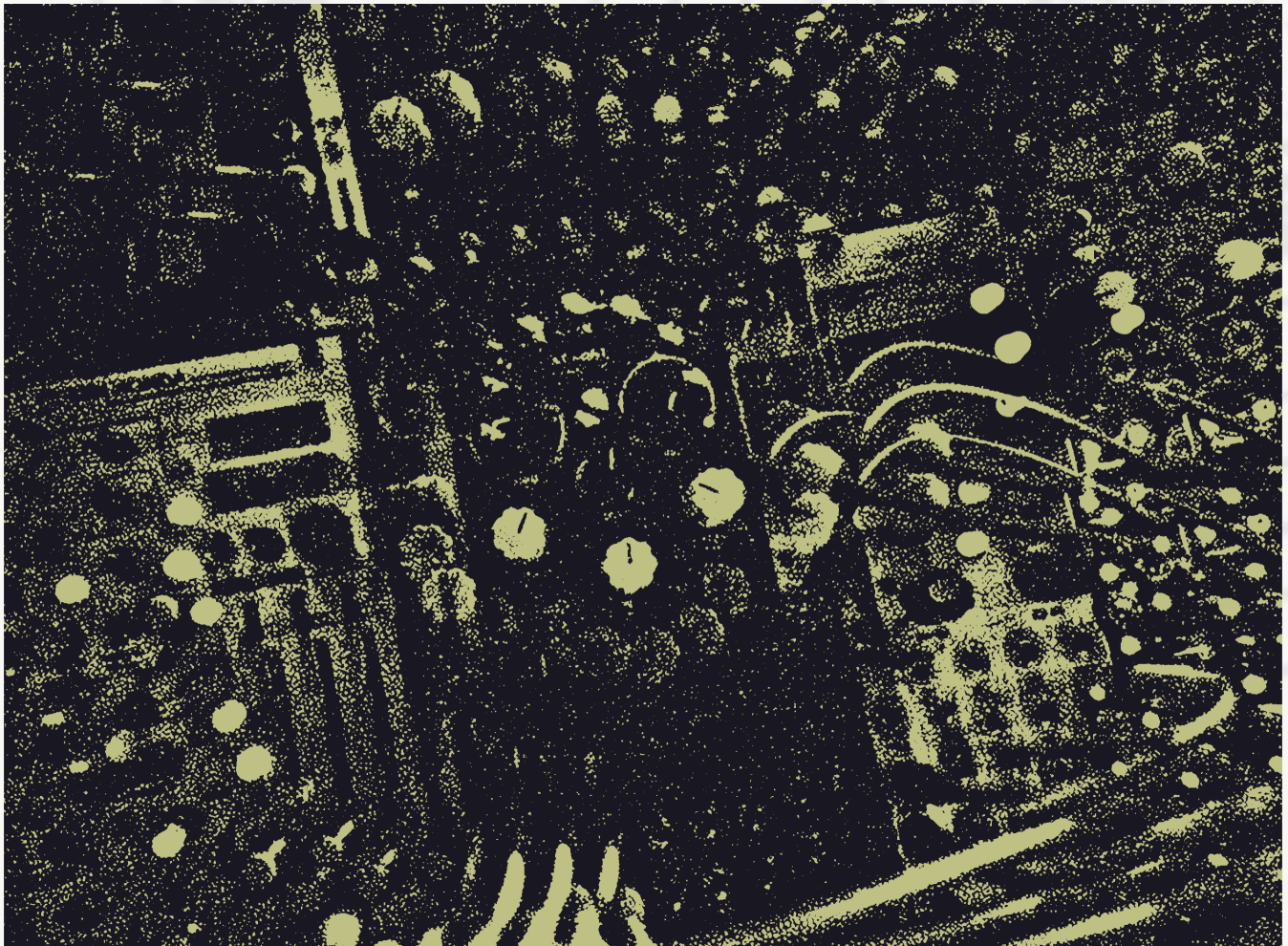


Figure 2: The modern shrine—voltage and circuitry as new vessels of invocation.

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In this sense, every listener becomes a participant in the ritual. Not a spectator, but an initiate. The act of listening – true listening – is a form of invocation. A drone that fills the room also fills the body; a pulse that repeats begins to synchronize with breath; a wall of distortion becomes a veil through which consciousness slips. What once required smoke and chanting now happens through speakers and signal paths. The ritual has not ceased; it has become more intimate.

And so, as sound dissolves into silence, vibration ascends into meaning and frequency into transcendence, we return to what the first drum once knew: that the sacred is not found in what endures, but in what trembles and fades.

In the age of circuits and headphones, the sacred has migrated inward. The machinery becomes an altar, not because it is sacred in itself, but because it allows the mind to enter the same interior corridors once opened by firelight and chant. What was once outwardly ceremonial now lives in the realm of focused intent. The act of shaping sound becomes a way of crossing thresholds, of turning attention toward the invisible currents moving beneath perception.

It is a private mysticism: silent rooms lit by the glow of LEDs, headphones closing the world away, solitary encounters between the listener and an unseen force. No temple is needed because the temple has moved into the interior.

And perhaps this is the true occult dimension of sound today: its ability to re-enchant solitude. The modern listener, alone in a room, experiences something as ancient and transformative as any temple rite. The machinery, the noise, the repetition – these are not distractions from spirituality but new doorways into it. The listener enters the same lineage as the drummed trance, the whispered mantra, the monastic overtone, but without doctrine. No scripture, no altar, no deity remains. Only the encounter.

Here, the boundary between artist and listener dissolves. Both stand before the same threshold, both shaping and being shaped by the same invisible currents. The ritual belongs to no one, yet requires both.

And so the circle closes. What began as invocation returns as silence. There is no music here, only the slow turning of sound into presence, only the stillness that remains when the self is gone. The ritual continues, not in the past, but in every act of listening.

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TORONTO-BASED DARK ODYSSEY RECORDS WOULD LIKE YOUR DARK AMBIENT SUBMISSIONS...BUT HOLD THE HIP-HOP, PLEASE.

Dark Odyssey came upon my radar in 2024 when label-head Devin reached out, suggesting a possible team-up for a future Her Menacing Pet project. "Humbug" was released in 2025, joining Ugasanie, Onasander, and Dark Awake to the start-up label.

What inspired you to start your label?

From a very young age—probably around 16-17—I was drawn to dark ambient music. While most kids were swapping pop CDs, I was saving up to order albums from Cold Meat Industry artists like Raison d'être, In Slaughter Natives and Desiderii Marginis. There was something deeply cinematic and emotional about that sound—it felt like stepping into another world, one filled with mystery, tension, and quiet beauty. At the same time, I was obsessed with horror movie soundtracks—things like *Suspiria*, *The Thing*, and *Hellraiser*. Those scores had this haunting atmosphere that lingered long after the movie ended. They gave me a sense that music could tell stories all on its own, without words. That feeling of traveling through sound is what eventually inspired me to start my own label. I wanted to create a space where artists could explore that same sense of atmosphere and depth, where sound could feel like an experience rather than just a song. As for the name Dark Odyssey, it felt like the perfect description of that journey—a voyage through sound, emotion, and imagination.

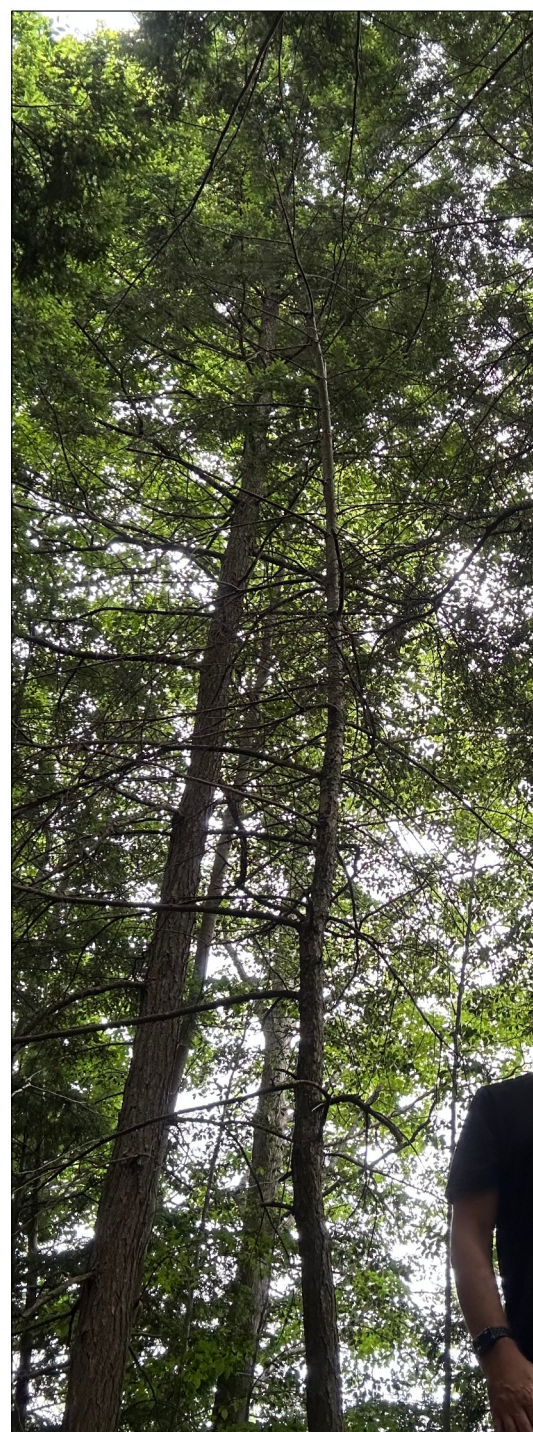
How do you choose which artists/releases to put out?

When I'm listening for potential releases, I'm drawn to soundscapes that feel immersive and emotional—something that pulls you inward. I

gravitate toward music that has a smooth, warm depth, but also carries a sense of mystery or unease. It might be a subtle drone, a haunting melody, or a texture that feels like it's breathing on its own. Every release on Dark Odyssey should sound like it belongs to the same world—one that's atmospheric, cinematic, and introspective. I love when an artist can create that balance between beauty and tension, where a piece can be both comforting and unsettling at the same time. I look for feeling, for a sense that the artist is guiding the listener through their own internal landscape. If the music feels like a journey—something that could exist in the Dark Odyssey universe—then it feels right for the label.

Is your label more of a hobby, or is it something you'd like to grow into a money-making business?

It definitely started as a passion project, but my goal is to grow Dark Odyssey into a fully self-sustaining label. It's going to take time, consistency, and a lot of hard work, but I'm committed to building it step by step. I believe in the music and the vision behind it; I'm staying positive and patient as it develops. Every release teaches me something new—about the business side, the creative process, and the community around this kind of music. It's not just a hobby anymore; it's something I genuinely want to see succeed and provide a platform for artists who fit the Dark Odyssey sound.





Do you run the label solo or with collaborators?

I run Dark Odyssey Records solo, which means I handle everything from planning releases and setting deadlines to creating artwork and doing the mastering. I like working at my own pace—often late at night or in the early morning when things are quiet and I can really focus. It's a lot to manage, but there's something rewarding about seeing each project come together from start to finish. If I could clone myself, that would definitely make things easier, although having two Devins might be a little dangerous!

What format do you most enjoy releasing (tape, vinyl, CD, digital), and why?

I've always gravitated toward CDs and vinyl. Growing up, my friends and I practically lived in the old record shops—HMV, Sam the Record Man, A&A's in downtown Toronto. That experience shaped how I connect with music. Vinyl has that warm, physical presence, and CDs give you a crisp, polished clarity that I still love. As a label we've put out cassettes as well. We have a new tape coming later this year with some really beautiful packaging. But if I had to choose, vinyl and CD are where my heart has always been.

Have you ever lost money on a release that you still feel was worth it?

Yes, I have—and I still think it was

worth it. Not every release finds its audience right away. Some need time to age and settle into the world before people really understand them. I still believe in that release, and I'm considering giving it another push on social media, just to remind listeners of what it has to offer.

What other labels operating right now do you admire? Why?

Cyclic Law is the label I admire most. They've always impressed me with the range of material they curate—everything from ritual ambient to industrial-leaning soundscapes and the more meditative ends of the genre. They manage to keep a cohesive identity while still exploring very different corners of the ambient world, and that balance is something I really respect.

What's the single hardest part of running a micro-label in 2025?

With the right mindset, nothing feels impossible but some things do require patience. Running a micro-label is all about understanding that growth takes time, and you have to approach every challenge with a steady, long-term perspective. Patience is everything. One of the more practical difficulties is securing consistent distribution, especially in the US and Europe. It can be challenging at times, but it's part of the process, and each step forward helps the label reach new listeners.

How important is Bandcamp (or other platforms) to your survival?

Bandcamp is incredibly important for me, not just for sales but because it's such a well-designed platform. It's simple, reliable, and makes it easy for listeners to discover music and support artists directly. From a label perspective, it takes a lot of the technical pressure off—the storefront, the digital delivery, the communication with buyers—it all just works. At the same time, having a strong standalone website is just as valuable. Bandcamp and a good website complement each other perfectly: Bandcamp handles the sales and fan interaction smoothly, while the website lets me build the label's identity, present news, visuals, and upcoming releases in a more curated way. Together they create a complete ecosystem that supports the label from both sides.

Do you sell merch in addition to music? (shirts, zines, patches, pins?) If no, why not? Is that anything you see changing in the future?

I don't sell much merch yet, but it's something I definitely want to expand into.

Hopefully one day I'll be able to offer Dark Odyssey t-shirts and other items online—it's just a matter of timing and resources. Right now, I do handle distribution for Zazen Sounds, a label from Greece known for dark ambient, ritual releases, black metal, and their monthly publication. I sell their material through the Dark Odyssey website, which has been a great way to offer something physical while I work toward building my own merch line. As the label grows, expanding into shirts and other items is absolutely part of the plan.

Have you ever felt like quitting?

No—never. I love dark ambient music too much to ever consider stopping. The scene is filled with genuinely kind, dedicated people, and that sense of community keeps the momentum alive. The music itself keeps me going as well; it's something I'm deeply connected to. And as long as artists continue sending strong submissions, everything naturally falls into place. That creative flow is what fuels the label.

Where do you see your label five years from now?

I see the label growing steadily—releasing more music each year and collaborating with more established artists within the genre. I'd love to explore joint releases with other labels as well, creating new creative opportunities for the artists and expanding the reach of each project. The goal is to keep evolving while staying true to the atmosphere and identity of Dark Odyssey Records.

What's one dream release you'd love to put out?

There are a few dream artists for me: In Slaughter Natives, Ordo Rosarius Equilibrio, Peter Bjärgö, and *raison d'être*. Any one of them would be an incredible honor to work with and a real milestone for the label.

Do you think physical media will continue to matter in the underground, or will digital take over?

For many people, digital has already become the main way they consume music—but I genuinely hope physical media continues to have a place in the underground for many years to come. There's something irreplaceable about holding a release in your hands. To keep that possible, it would help if manufacturers offered smaller production runs. Even options as low as 50 units for vinyl or CD would support micro-labels and allow more experimental or niche releases to exist physically.

If someone handed you a \$10,000 grant tomorrow, what would you do with it (label-related)?

I would invest heavily in strategic digital advertising and bring on a publicist—someone who can help secure blog coverage, radio features, and open connections to the film industry. Ambient music already forms the atmospheric backbone of so many horror and sci-fi films, and I'd love for Dark Odyssey Records to be part of that world.

We've just begun advertising in Zazen Sounds magazine, which releases a monthly publication, and expanding our visibility even further would be an important next step.

If your label had a mascot, what would it be?

Either a wolf or an owl would represent Dark Odyssey Records. A wolf carries confidence and strength, while an owl embodies quiet wisdom. Both animals reflect the mood and identity of the label: powerful, observant, and rooted in the shadows.

Describe your label in three words that don't make sense together.

Glass. Reverie. Horizon. They don't belong together, but somehow, they create the exact atmosphere Dark Odyssey Records lives in.

What's the most bizarre demo or submission you've ever received?

Someone sent me a hip-hop submission last year. Completely unexpected, but it definitely stood out.

If your catalog was a haunted house, what would each room sound like?

That's a tough one—there are far too many different sounds. You'd need at least an hour for me to walk you through that house properly.

Which release from your label should aliens hear first?

Under Unknown Stars by Onasander. I feel like aliens would understand it immediately—maybe even relate to it—and genuinely enjoy what it expresses.

Final thoughts?

Thank you for taking the time to speak with me. It's been a pleasure discussing the world of Dark Odyssey Records with you. I'm looking forward to what the future brings for the label.

WHERE LIGHT FADES, WE BEGIN.

Dark Ambient Music label



Bleak Haven



Her Menacing Pet



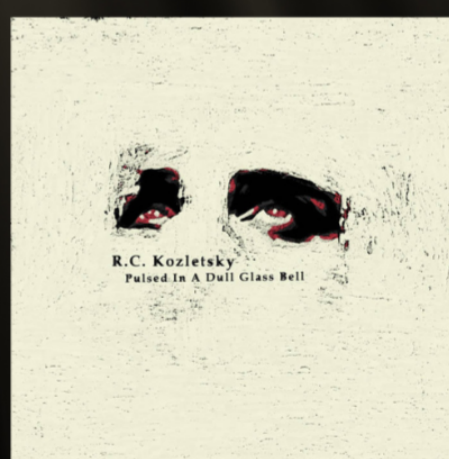
Sublimatio Mortis



Ugasanie



Onasander



R.C. Kozletsky



DARK ODYSSEY
RECORDS

www.darkodysseyrecords.bandcamp.com

Sonothurgy:

07:31 pm

Author

Scott E. Candey

Categories

Sound design, Gear, Modular

Body

This idea was born from my saying, “I’m not the person you want writing doing what I want, most of the time. I’m not precious about it or reverent specifications have never been particularly interesting to me. If you want chicken bones, than a drill or pipe wrench.

In a time when we can pull up product demos with a simple search, they supposed to work is not as important as what it can do. Those aren’t the but more important is the character. Will it offer new colors that I don’t Does it know languages beyond what’s on the spec sheet? If it seems wor things until I figure out how it works for me.

None of this is to suggest that this is a high-minded experimental approach always worked. It would be more experimental for me to program a struct the dynamics because that would be contrary to how I think. Creativity h but organic. The making is intuitive, the shaping is intellectual.

Generating the sounds, creating the tone, and drawing the blueprint go b messy first draft, usually several drafts, and iteratively shape it into so deciding I am going to draw X. The less I think about it and simply build o

Modular is the best example of this. I used a Nord Modular synth as a ce together a more traditional modular setup. A modular rig is inert until yo produce sounds you may never precisely create again. If a synth is a box presents opportunity and happy accidents. The same can be true on con them as a source. I have always seen gear as exploratory rather than sp but organic, and snagging something from the currents, waves, and elect understand the urge to use field recordings and process them to the poi letting the electronics create their own alien ecosystem. Another analog for capturing alleged EVPs or voices of the dead.

As haphazard and random as this might sound, I also know what I want i love or hate sounds that I know, intellectually, no one will spend any tim “The Aberrant Laboratory” after it was already mastered, so I could fix this have taught me a lot. I’m not finger painting blind, but I never want appealing in the first place.



about gear." I understand it well enough to coax it into
 ial of it. The broad capabilities and technical
 to use the toolbox metaphor, it's more like tarot, or

still aren't great for this kind of music. How something is
 same things. I get a sense of the general capabilities,
 have access to yet? Is it temperamental or predictable?
 with having, then I just experiment and pair it with other

ch in the true sense of the word. It's just how I have
 ure, connect half a dozen devices via MIDI, and map out
 as always been an organic process for me. Inefficient,

better when I let it happen. If I write a story, I write a
 something coherent. If I draw, I just draw, rather than
 on what develops, the more rewarding the process.

interpiece, and when Eurorack blew up, I cobbled
 ou engage with it. Through manipulating currents, it will
 x of crayons, a modular is the color spectrum. Modular
 figuring different pedal chains, or what you put through
 specific. Machines generating something not regimented,
 ricity in the aether to germinate. I don't really
 nt where their nature is lost, but I love the idea of
 y I think of sometimes is that of a spirit box, a receiver

t to be. I will work on something until it is "right." I will
 e thinking about. I delayed the release of my album
 a track I wasn't happy with. Thirty-plus years of doing
 to lose the curiosity and discovery that made all this

Scott E. Candey has been releasing music since 1995 under the names Gruntsplatter, Cinder Skin, The Corvidae Cabal and more. Collaborations over the years have included Umbra, Blunt Force Trauma, Triage, Circadian, Snaig Tharta, and work with Envenomist, Wilt, Theta, and others.



WHAT'S BUBBLING LATELY

Music doesn't exist in a vacuum, even for those who make it. Between releases, mixes, and long nights in the studio, artists are also listeners—constantly tuning in to what stirs, challenges, or quietly haunts them. In this series, we asked a group of musicians to share what's been vibrating in their personal echo chambers—the frequencies shaping their recent days, nights, and in-between hours.

Inspired by experiences of living and working in remote locations and the rural 'otherness' they encountered,

Isolated Community atmospheric quality, with elements of

are Richard and Rachael Talbot Dunn, from **Musique Concrete**, abstract electronica and subtle melodic overtones. It is largely composed with a

Their first album, 'Everyone in the Village' range of synthesizers and keyboards with field

Hates You' was released in May 2020 on their recordings playing a large part in the overall sound.

own DIY micro-label, 'Northumberland Audio Other instruments are also utilized, such as guitars,

Capture' and is a reflection of the dystopia percussion, theremin, flageolet as well as vocals and

often hiding within a rural idyll. occasional samples from film and TV.

Rachael's selections:

Marcus Fjellstrom - The Last Sunset of the Year

A stunning album infused with sadness and anxiety, made even more poignant by the composer's life being cut so short. All of his releases are essential listening.

Neu! - Neu!

A perennial favourite of mine - everything that needs to be said about this album has been said many many times before! It's great driving music!



Ralph Vaughan Williams - Fantasia on a Theme by Thomas Tallis

I first heard this piece of music at the age of 11 and it has been part of my life ever since. I still find it overwhelmingly beautiful.

Parasitic - Concrete Reborn

A band from our home city of Newcastle Upon Tyne, on this album they have honed their kosmische/post-rock sound. The subject matter of Concrete Reborn is the power of brutalist architecture - buildings as sculpture, a subject in which I have a personal interest in.

Richard's selections:

Smote - Songs from the Free House

Another band from Newcastle Upon Tyne. They create a deft blend of bleak psychedelia mixed with primal ritualistic drones. Catch them live if you can - highly recommended!

Caspar Brötzmann Massaker - Home

A power trio like no other, this is a dark, brutal, intense listening experience but one that I find incredibly uplifting! Visceral guitar squall with occasional nods to Hendrix, Home is an all round master class in twisted noise/jazz/rock/improv.



Scott Walker - Scott 4

I love the string arrangements and cinematic feel of this album. Possibly the world's favourite psychedelic crooner - this is a great album for 'in car' sing-alongs!

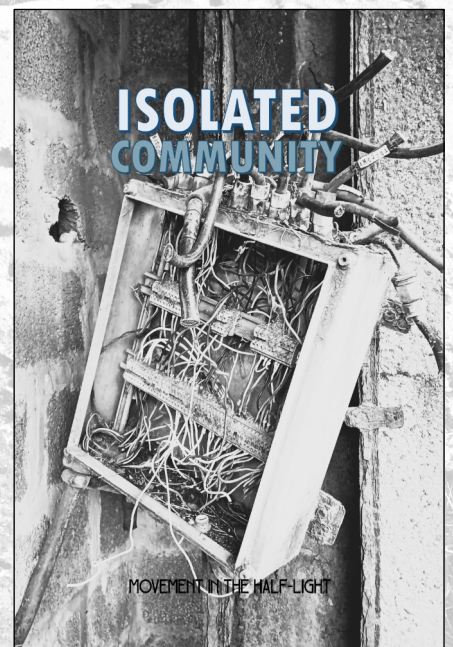
Hawkwind - Space Ritual

A bleak, sprawling interstellar journey which features their classic line-up. I regularly dip into this album, it remains one of my all time favourites after all these years.

The latest Isolated Community album is 'Movement in the Half-Light.'

During the summer of 2024, field recordings were made at various locations in Northumberland and the North Pennines of Co. Durham. The principal sounds underpinning these tracks were made by a bullroarer and wind-wand, recorded in situ.

These instruments, along with other environmental sounds were then edited, processed and augmented by synthesizers and keyboards.



HER MENACING PET

I'm not sure if as listeners, we seek out music as much as the music we need to hear somehow finds its way to us. So much music is released nowadays, it's a wonder anything sticks in our heads for more than a few minutes.

But when it does, when that prickling sensation underneath the skin alerts us to lean in, increase the volume and sit slack-jawed, savoring the sounds in wondrous delight, something clicks.

The following albums click for me and have been on heavy repeat in my car, house, and headphones when I walk the dog...



ElectronicDeathBlackDogs - Taibhsear

I stumbled across the Scottish project EDBD during a Bandcamp listening party in 2025. While the entire catalog is a wonderful tapestry of dark ambience, Taibhsear (a person with "second sight") stands out for softly meandering soundscapes impinged upon by deep percussion, heavy drones, and an almost historic sense of doom. Close your eyes and feel the slow grind of time—you are alone on the moor, the wind in your face. Is that the sound of a creature

in the distance, or the ancient cries of Lord William II de Soules being boiled alive in a cauldron? Perhaps only the Taibhsear knows...

HORTVS - Dominium Terrae

Attenuation Circuit is a cool label out of Germany, with a massively deep catalog (950 releases as of mid-December, 2025) of experimental music. October 2025 saw the release of Dominium Terrae, by HORTVS. Never heard of this project. I liked the paper-bag simplicity of the album cover and decided to give it a listen. The opening track, 'In Memoriam Omnium Eorum Qui Vixerunt,' begins with a low-pitched hum. OK. Interesting. I'll keep listening. Eighteen seconds in...whispers—female, in French. I don't speak the language, but this is beautiful and mysterious. Floating in the background, male vocals? Perhaps? More like a call to prayer on loudspeaker? The whispers give way to more pronounced speaking. Then: a thump-thump beat. Downtempo. Things are getting even more interesting and I know I'll be purchasing the album. And when the vocals truly kick in (courtesy of Lidwine de Royer Dupré), urgently wailing, double-tracked, it seems, my jaw does drop, quite literally. I've never heard vocals like this. The drone intensifies. A bit of grit and distortion now. Is that a stringed instrument coming to the fore? And suddenly, all is quiet.



Damn. I must listen to this track again. And again. And again.

The rest of the album does not disappoint. There is the quiet, almost dubby track, 'Humane,' (with my new favorite vocalist), the chaotic noise-filled 'Dies Iræ,' a Middle-Eastern-tinged 'Venefica,' and the frenetic closer 'Lux.'

I've never heard anything quite like this album. The music is engaging. Enticing. And the vocals! I urge you to carve out time in your life for this one.

SELECTED WORKS

Caleb R.K. Williams



Caleb R.K. Williams - Selected Works volume 2

Purveyors of
“Americana ambient,
drone, and other
instrumentation,” The
Eagle Stone
Collective,
established in 2015,
never cease to amaze

me. Contributors include, among others, Kaya North, the Ivonne Van Cleef Orquesta, and Likvaka. Digital albums are set at ‘Name Your Price.’ Beautifully packaged CDr and cassette offerings consistently sell out (over 120 items at last count).

My favorite artist on this French label is Caleb R.K. Williams, whose minimalistic, prairie drone folk compositions on guitar and banjo transport you to another era, where horses roamed free and dusty vistas opened to the horizon in the haze of an orange setting sun.

Every Caleb R.K. Williams album is sublime, but Selected Works volume 2, from 2018, is often playing in my house. Spanning 47 tracks, with track titles such as “The Last Frontier,” “Immortal Prairies,” and “All is Wild,” this is a sonic, reverential testament to a long past era.

Burnthouse Lane - Burnthouse Lane

From 2020, this
self titled album
from Newcastle’s
Burnthouse Lane
hits all the right
notes when I’m
looking to satiate

my love of soundscape wizardry. Reverb and delay-drenched samples intertwine with sporadic found sounds, guitar drones, and lo-fi electronics to create a haunted, industrial soundtrack—although never over the top with crunchy noise—to fill the void of those long, dark nights. Find this gem on Still Heat Recordings.

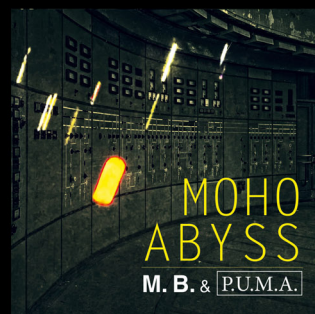


BURNTHOUSE LANE

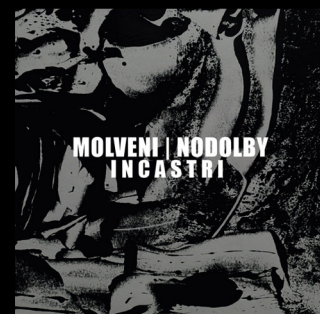


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label for experimental music

attenuationcircuit.de
emerge.bandcamp.com



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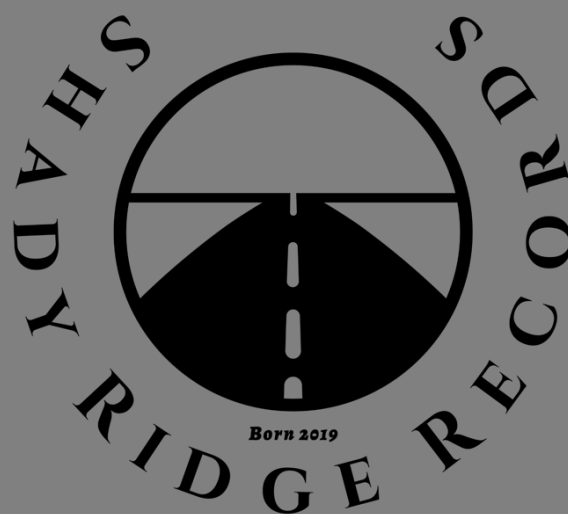
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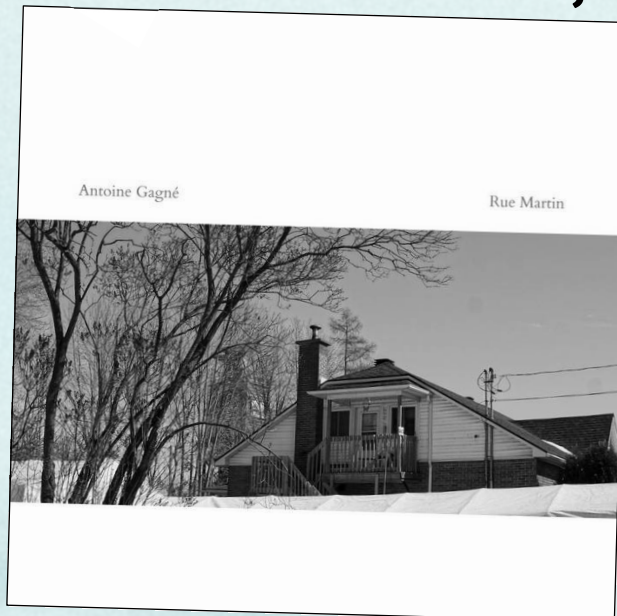
Born 2019

[SHADYRIDGERECORDS.BANDCAMP.COM](https://shadyridgerecords.bandcamp.com)

Antoine Gagné

is an abstract ambient musician based in Québec, Canada.

His most recent release, *Rue Martin*, was nominated for the 2025 Experimental Album of the year by GAMIQ (Gala Alternatif de la Musique Indépendante du Québec), a yearly award-giving event to spotlight emerging independent artists in Québec.



Rue Martin is at times contemplative and quietly ambient, with distorted textures chewing away at the edges.

“I try to create abstract audio spaces working only with digital synthesis. I tried going modular and analog, but there’s something I really like about digital deconstruction of “real” audio recordings. My next album project

focuses on this principle: sampling, deconstruction, and reconstruction.”

Here’s what’s humming lately for Antoine...



Ravedeath, 1972 - Tim Hecker

I've been listening to the album *Ravedeath, 1972* a lot in the last few weeks. It is a particularly important album in my artistic journey and, as part of my doctoral studies, I recently had the task to carry out an analysis of the listening experience and the understanding of the different sound spaces that this album offers. This album by Hecker is one of my favourites of his entire discography. It fascinates me with its creative process and the relationship between the recordings he made in the church and the digital processing characteristic of Tim Hecker. This project perfectly shows all the genius of Tim Hecker and the way he manages to shape works that bring us into an environment that is always between the real and the abstract – an element that connects me enormously in abstract ambient music.



Non-Fiction – Hania Rani

Hania Rani is definitely my favourite artist of all time and her latest project – *Non-Fiction: Piano Concerto in Four Movements* – has been playing on a loop since its release last November. I discovered Hani Rani three years ago through her concert at the Invalides de Paris, broadcast by Cercle on YouTube. Since then, this artist has kept an important place in my sound universe. Her new album resonates with me enormously through its orchestration and the perfect mix of ambient, minimalist and neoclassical music.



10 chansons démodées pour ceux qui ont le cœur abîmé – Pierre Lapointe

Pierre Lapointe is probably an unknown artist for most artists not from Quebec, but he remains a very influential songwriter in my sound universe. His most recent album – *10 chansons démodées pour ceux qui ont le cœur abîmé* – is often in rotation on my long car trips. Far from electroacoustic music, this album offers pop music characterized by a very intimate atmosphere with the singer-songwriter.



See also *Tempête en Juillet*

antoinegagne.bandcamp.com



Lars Haur



2019 that fluctuates
adjacent. He's
over the years
own, **Error**
creative mind b
of Sound
independent all
to listen to wha



Angelwings Marmalade - As the Motherboard Watched Back

This one is a pretty extreme listen. High speed breakbeats pushing well over 210 beats per minute, screaming unhinged vocals, and lyrics that are partially troubling and wildly entertaining. It has this raw energy that only partially lets up at times to give us moments that feel calmer until you listen closer and detect that seething rage under the veneer of calm reflection. I would call this one of my "crash out" albums, providing a perfect soundtrack for when life feels stupid and insane, but you have no choice to embrace it.

Kid606 - Shout at the Döner

I am disappointed that Kid606 is no longer active. But this album is one that I revisit at least once a year because I consider it one of the most personally formative albums I had been introduced to for two reasons. The first is the fact that it was one of the first album to heavily use SugarBytes plugins, which I have since heavily integrated into my own projects. The second is the energetic, freeform nature of the album. If you haven't heard this one, I highly recommended it.



has been making generally weird music since
 tuates around noise, ambient, and vaporware-
 released music on several independent labels
 and currently runs a tape and floppy label of his
Prone Records. He is also the
 behind the experimental review site **Fringes**
of Sound and has listened to hundreds of incredible
 bums over the years. And yes, he's always willing
 t somebody sends his way.



William Carlos Whitten/Diana Crash- Telepaths

When this album was brought to my attention,
 I couldn't stop listening to it for a couple
 weeks. It's such a fantastic album in the way it
 winds a lot of those early 2010s indie rock
 vibes into a predominately electronic
 presentation. It's accessible and easy to grasp
 but has a lot going on under the surface to
 latch onto, including some wild sounds and
 textures that line up with a more loose
 approach to song structure. It feels retro and
 modern at the same time and the vocal
 performances are top notch. This is one of my
 favorite short road trip albums and one that
 even the family can get down on, even with its
 weirdness.

Micromecha, Time Fragment - ハリネズミのジレン

I'm not even going to attempt to pronounce
 this or pretend what it means, but the vibes of
 the vaporware-adjacent collaboration album
 are amazing. Pulling a lot of influence from
 bossa nova, this album keeps things
 straightforward and chill with light bits of
 drum and bass inspired percussion. It
 definitely doesn't hurt that much of it pays
 homage to one of my favorite anime series
 ever, Neon Genesis Evangelion. It fits well as
 the album keeps kind of the same energy as
 the end credits track from the original series.
 The whole thing is just quite a vibe.





pestzone

"I do not have a background at a

The xylophone badly at school, and th

My relationship with pestzone dates to 2018, I believe, after stumbling across <1 on Bandcamp. I wasn't sure if <1 was a label, a collective, or a recording artist, but there was an open call to submit tracks to something called the fencepost reclamation project. Having recently begun my tenure as The Creeping Man, I tossed a few tracks into the ring. This was followed by other compilations, most notably Renumbered and The Diary of Mars. Over the years, I suspected that <1 was, in fact, the same entity as fencepost, who was also pestzone, projects that certainly caught my experimental ear. I'm not sure who first suggested a collaboration, but in 2024, Moreine was born. But who is pestzone/fencepost/<1? I recently attempted to find out...

Hello. You record music under a number of aliases. Why?

I've always had a habit of shifting from one moniker to another, partly in an effort to avoid any recognition and as a way to delineate between projects. The main long-term monikers I'm currently using (aside from pestzone) include:

Fencepost: my longest running back over 20 years. Fencepost started the project whilst I was at the music college. It includes some electro-acoustic work, synthesizers, and instruments etc.

Relay Station: I started this project as a collection of strange radio noises, static etc. It's a project that has gleaned from the airwaves and processed through various processes in order to create the sound.

BASIC TAPE LOOPS: This project is the result of the discovery of a few minidisks containing some of the loop experiments I'd done at college. It's reaching its end due to the diminishing returns of trying to reach the original quality of the tapes later.

I also work under various short-term aliases. I've been involved in both short and long-term projects that are too numerous to detail here.



E

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all. I played
at's about it."

g project which now stretches
rted off as a purely found sounds
college, but has widened to
orks featuring piano, string

ct as a way to indulge in my love
All sounds in this project are
t through various different
ound palette.

s the result of the unexpected
ining recordings of various tape
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material to fruition all these years

m anonyms as well as being
m collaborative projects, which

Do you remember the first "experimental" album or artist that forced you to reconsider what music/sound could be? Explain.

The first experimental music album that forced me to reconsider what could be considered music was 'Incunabula', the debut album by Autechre which was released when I was 18. Whilst not, in retrospect, an overly experimental album by Autechre's standards, it was the first album I heard that married what I considered 'music' to the more abstract sounds of the Radiophonic Workshop and other similar sounds from the worlds of horror and sci-fi films and radio programmes that have been a staple of mine from a very early age.

At the time of Incunabula's release I was mainly listening to a lot of industrial bands such as Scorn, Meathook Seed, etc. Many of these sounds were evident in the sound of the album, giving a darker edge to what, at the time, was a pretty insipid world of 'ambient' music. I was lucky enough to see Autechre play live at this time. Their live show added an even heavier, more dancefloor orientated sound.

What drew you into the world of experimental music?

My interest in experimental music definitely grew from my childhood love of the aforementioned Radiophonic Workshop sounds that were an integral part of most BBC sci-fi/horror/fantasy serials such as Dr Who, Journey into Space, LOTR etc. that were broadcast when I was young. Whilst the television sets and props often looked homemade, the sounds were something otherworldly that couldn't be heard elsewhere. The more widespread use of these sounds on radio broadcasts was a big influence on me as it opened my eyes/ears to the possibility of utilising sound as setting. It was more common to hear immersive and atmospheric soundscapes as opposed to the more incidental sounds/special effects of the television programs, which were obviously a visual medium rather than the aural one of radio. Orson Welles' infamous War of the Worlds

Broadcast is a great example of this and has been a favorite of mine since I first heard it as a child.

Are there nostalgic sounds from your childhood or adolescence that stand out?

One of the most nostalgic sounds from my childhood is definitely the world of radio static. I often spent time listening to an untuned radio, a habit which has continued throughout my life. Whilst the awful advent of digital radio has freed the airwaves from a lot of human interference, it has also led to a massive drop off of those unusual washes of beeps, squeaks etc. that were part and parcel of the human broadcast world.

I also miss birdsong an awful lot. Sadly, there has been a decline in songbirds in the UK during my lifetime and the gaps left in the aural tapestry of the natural world have been largely filled with the ugly discordance of humanity. I've spent the vast majority of my life living in the countryside and find that losing this aspect of nature to be something that is strikingly evident and that my world is poorer without it.

When did you first begin recording experimental music? Was your original setup extremely limited/DIY?

In my mid-teens I had an old stacking system with a recording head which used to blank out anything th sometimes until the repeated layering prevented any sound from being recognisable. This led to my first for elastic bands, resting things on the belts, using paper clips etc.

Whilst at music college in Leeds, I was able to pick up a Roland MC303 and a SP202. These were there fi was the DAW at use at the college.



Y, or did you have some decent gear at your disposal?

What was already on a tape, simply layering the new recording on top. I collaged any sounds I could, a pair of decks, a cheap pair of old belt drives. I used to mess with pitches of records by changing the belts

first two pieces of dedicated hardware I had. I also had a rickety Panasonic laptop running Cubase, which



When you first started recording, did you have friends who were into this strange kind of sound art, or were you really going it alone?

Not long after I started college I became involved in a music collective that hosted monthly electronica/experimental events. This was very much an apprenticeship for me. I was exposed to a lot of different artists and types of music that I had never encountered before, especially on the experimental side.

Is there someone special who supports your musical efforts? Gives you the green light to make strange sounds without questioning it?

My wife Sara is the fulcrum of everything I do, having encouraged me to return to music production following a 15-year break where my mental health had declined to a point where any time of creation was simply beyond me.

Thankfully, Sara has a great curiosity and love of experimental music, so I've never had to worry about what I play, or how loud it is.

Describe your recording studio.

At the moment, I've two pc's, one of which is mainly utilised for post-production duties and the other primarily used

for the audio interface, raw recordings etc. On the hardware front, I've a Roland 303, a Roland sp202, three Korg Kaoss pads, a Korg Kaossilator, a Behringer MiniFX unit, a Behringer DX626 mixer, a Korg PXR4, 2 Vestax PDX2000 decks, a great number of pedals etc. and an array of mics. I also have a 1913 Amyl upright piano that I've prepared in differing ways. It is currently sitting in a barn on our smallholding where it's going to stay for a year in order to see how the exposure of the elements affects both the piano and its sound. I've also got numerous cobbled together contraptions such as an old water tank with contact mics that I've used as a resonating chamber as well as a form of percussion for some of the metal projects I've done in the past.

How would you define the sound approach of pestzone? Or would you even try to?

I've never really thought about categorisation of my projects in genre sense, as I tend to think of each more in terms of process. The pestzone project is one that tries to elicit the same unsettling effect as a traditional ghost story. Covert use of certain frequencies and infrasound is integral to this particular project.

pestzone has full-length albums on Inner Demons Records. What is it about IDR you like so much?

Dan, who runs IDR has always been supportive of me, both artistically and personally. He was especially supportive of my alternate score to Henry - Portrait of a Serial Killer as the project received a lot of negativity from various labels etc. who assumed that it was in some way an aggrandisement of a serial killer, rather than a tribute to the film's soundtrack, which never gets any recognition despite its creative and unconventional use of nascent electronics such as early samplers etc.

I also like the label's social awareness and commitment to charity.

When you sit down to record, is it strictly intentional? Like, "Now I will begin a brand-new album," or, "I'm doing a compilation." Or do you simply record and figure things out later?

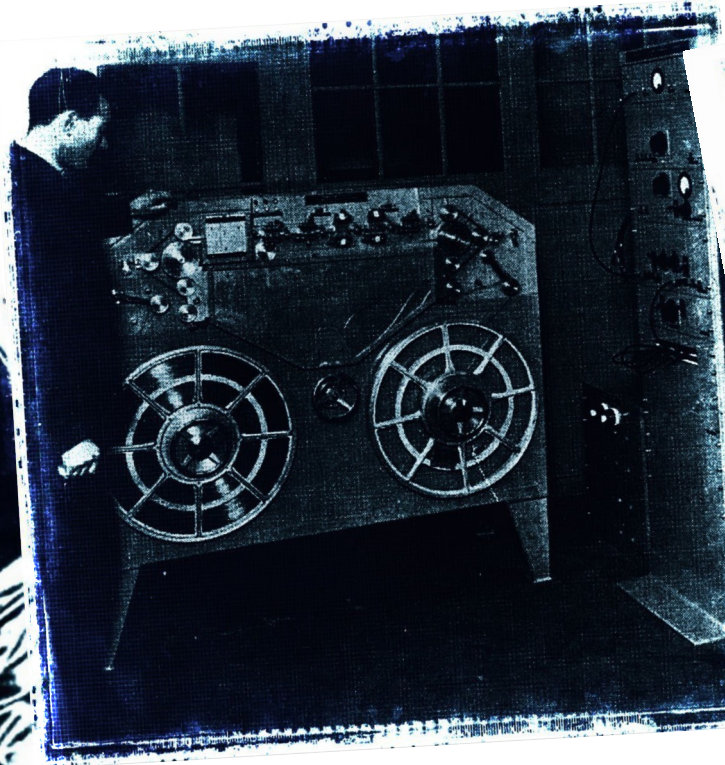
Production is a constantly ongoing process for me, as it provides a great deal of catharsis and also provides some of the difficult aspects of my autism. I record pretty much everything I do and then parse and edit.

I also tend to record in sessions utilising the same or very similar patches and hardware set-ups, partly in particular project and as I've the luxury of a dedicated room these days, I no longer spend hours setting up hardware, leads etc.

Compilation tracks tend to be slightly different in regards to both the hardware set-up and recording as a more focused goal. I generally do a few recordings, with some varying parameters etc. but the essential equipment I've had a few runs that I consider to be workable, it's then down to the post production aspects of editing.

How does collaborating with other artists funnel you along roads you might not have traveled alone?

Collaborations are something that I've always enjoyed, as it allows me to work with people who have a different perspective than I have. I tend to approach most things from a mathematical angle—most of my work is underpinned by the Verhulst equation, which is generally used to model population growth within a finite capacity. Being able to work with other artists opens up new imagination and concepts that my more linear, binary brain wouldn't be able to generate.



compilation albums?

I enjoy working on single tracks as it gives me a chance to experiment with different parameters, many of which will then lead to set-ups for longer projects. Labels and various good causes as many of the compilations I've been involved have been for.

Remixes are also something I've invariably enjoyed doing, and I've always ascribed to the thought that if a remix is worthwhile. U-ziq's remixing of The Auteurs [1994] has always been a touchstone of the true point of remixing, rejected for not sounding enough like the original, including one occasion where the original artist was so.

What aspects of being a sound artist are the least enjoyable to you?

The promotion/social engagement side of things is the least enjoyable, mainly due to my autism. Nuancing my message via the medium of the internet.

Is there a particular album/EP you've recorded that is your favorite? Either due to the finished product or the process being interesting?

The **TQUKR** compilation has to be a high mark for me. Following the invasion of Ukraine, TQ zine put together an exclusive compilation only available to people who purchased the zine. I was astounded by the response. The compilation ended up with 50 tracks, including submissions from The Bobby Lees, Final and Mike Watt, and

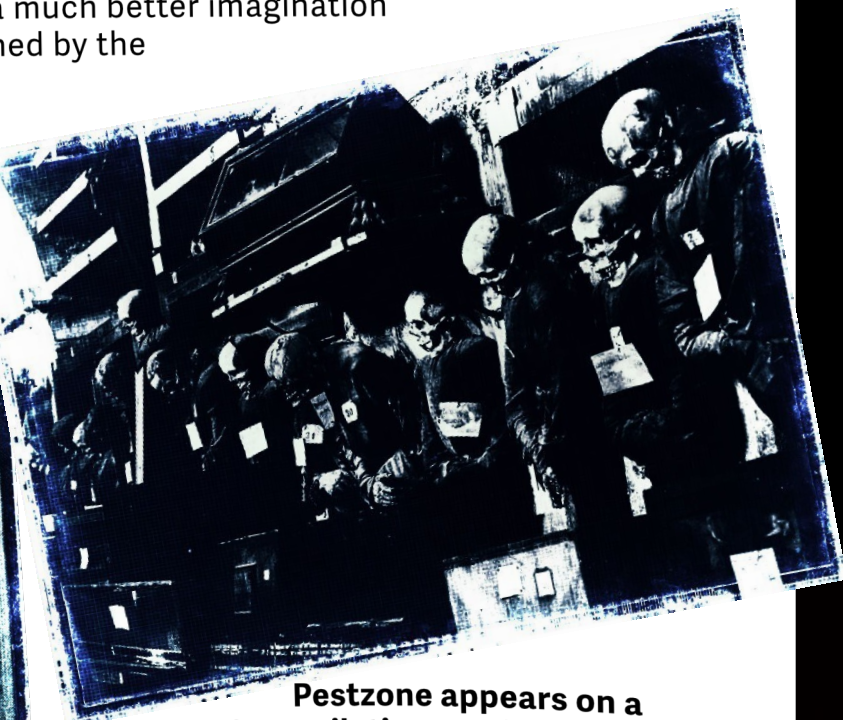
Now I will record a single ten-minute track for the

des an intense focus that can help me deal with
from these larger files.

n order to encourage a uniform sound for a
up and breaking down various conglomerations of

everything is more geared to a shorter, more
ment/patch set ups will be largely identical. Once
ng, mastering etc.

a much better imagination
ned by the



Pestzone appears on a variety of compilations and labels (This Music Plants Trees, Coffin View Collective, Loud Silence). What do you like about supplying single tracks, or remixes, to

nce to try out new ideas, alternate processing
. It is also a great chance to support different
charity fundraisers.

a remix sounds like the original then it isn't really
mixing for me. Having said this, I've had remixes
so upset that legal action was threatened.

ed social interactions are challenging, especially

, or because the recording was so fun and

ether a fundraising issue. <1's contribution was an
e from artists from all over the world. The
Thurston Moore & Thalia Ferriera.

Moreine



"Behold, the hand of the Lord is upon thy
cattle which is in the field, upon thy horses,
upon thy donkeys, upon thy camels, upon
thy oxen, and upon thy sheep: there shall
be a very grievous moreine."

Download codes for *Upon Thy Horses*
available at

moreine.bandcamp.com

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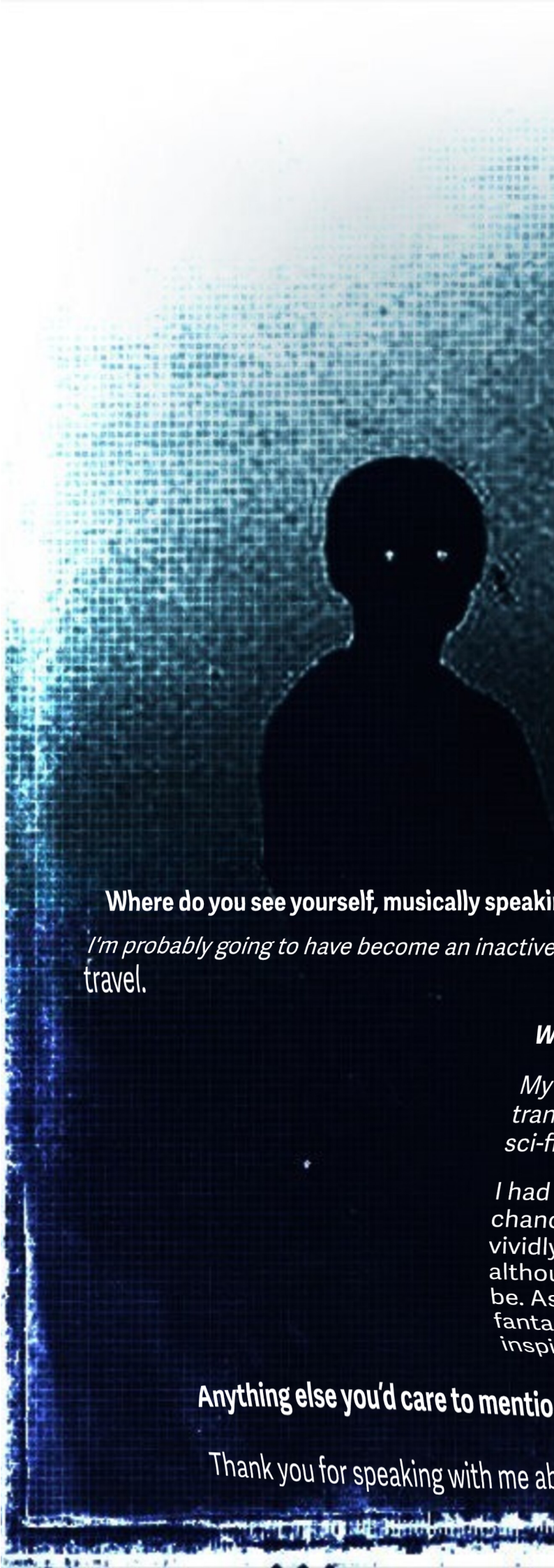
OPPOSE THE LIGHT
EMBRACE THE DARK

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electronic and obscure
experimental sound



Where do you see yourself, musically speaking?

*I'm probably going to have become an inactive
travel.*

W

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Anything else you'd care to mention?

Thank you for speaking with me ab

You're also involved with Grey Clay Radio. Can you talk about this?

I've been involved with Grey Clay for several years. I provide a monthly mix of material that has been released on <1 in the past, as well as more thematic mixes focused on individual projects. I also create a monthly mix to Beware! the Radio, which again I've been doing for some time now. It is a great opportunity to listen back to material that I've not always recently heard.

I also provide a series of articles regarding the history of electronic music to a couple of zines which is a great excuse to indulge in a bit of research whilst being able to listen back to some seminal pieces by incredible sonic visionaries.

I'm also lucky enough to be a fairly regular guest on The Watt from Pedro Show. Randolph from The Museum of Viral Memory and I have been collaborating for a long time; it was due to one of these collaborations that Randolph received the initial invite. That was four or five years ago now and it's always a pleasure to be able to catch up with both Randolph and Mike 'in the flesh' as it were.

ng, in ten years? Twenty?

producer but more active field recorder; Sara and I will be retired by then and our current plans include

What are some of your guilty pleasures?

love of B-movies would probably fit into this category; when I was a child BBC2 would smit a different black and white film every evening at 6 PM. These films ranged from old i to Basil Rathbone's Holmes films, westerns and numerous old horror movies.

a generally unhappy childhood and I recall these glimpses into other worlds as a ce to escape and distance myself from reality for a while. Lots of Karloff's films stick y in my memory, along with more obscure ones, such as The Earth Dies Screaming, ough watching some of these films back now shows how technically wanting they may s a child I was thankfully free of a critical eye and could fully immerse myself in these stical worlds. Needless to say, B-movies have been an incredibly rich source of both ration and samples.

n?

out pestzone and experimental music!

Since 2004, **MAHORKA** has supported more than 300 experimental artists, releasing over 136 physical editions and 300 digital albums.

PLANCK TONE, the sister Mixcloud show to mahorka, has over 140 shows, oftentimes featuring guest mixes (Plank Tone #140, guest host: Her Menacing Pet; Plank Tone #70, guest host: The Creeping Man), showcasing the best in avant-garde music.

m a h o r k a

Although I had been aware of **MAHORKA** for many years, I didn't "meet" **IVO PETROV** until early 2024 when I was shopping around my Vanishing Corridor collaboration with Kingo Sleemer.

In this ephemeral world of experimental music, where artists and labels come and go, what keeps **MAHORKA** chugging along?

Let's find out..

Please explain what led you to launch your Mahorka label now nearly twenty-five years running.

It is a fun fact that it was not actually me that named it and launched it back in the day, although I have managed it for what now seems as its whole life developing into what it is. I kind of inherited it from Svetlozar Anev from Plovdiv, Bulgaria, who started and gave the name of the label. Just a bit after y2k, Mahorka had appeared as one of the netlabel pioneers and it was just the simplest possible website – white background with 1-2 simple black text lines and blue download hyperlink for each release. I found about its existence through the cult Bulgarian underground music/art platform Z-Dimension which had an amazing forum and community.

I was actually still in high school in Pleven, Bulgaria, following the scene with excitement, experimenting with soundworks myself (as "skylined"); the only people with similar interests were my online buddies. Soon I was brave enough to post a "one happy duck" demo CD-R to Svetlozar, who contacted me saying that the recording was inspiring. He wanted to release it as mhrk010 and even invited me to remix his "mel" that was released as mhrk011.

Why did he start Mahorka? It had been the need to have a place where people could have their experimental electronic music projects released and presented as a catalogue, and to collaborate with others. I was so in love with this developing netlabel scene together with the whole remix culture. Anev was studying at a university in Sofia, the capital of Bulgaria when I also got there to study Physics.

We had only met in person 2-3 times at some events around the country prior to that, but now being both in Sofia we were meeting each week. We got the idea to work on a Mahorka ambient compilation that was to become the first edition of the label-defining "Music for elevators." Meanwhile, Svetlozar maybe stopped believing Mahorka had any meaningful future, was bored, tired and/or did not imagine how it could continue. The sea of netlabels was also incoming (I am really happy that later on some newer ones were citing Mahorka as an inspiration). So there was more than 2 years of silence – no news, no new releases and, although there were some people asking "when will be the next release?", that was, for Svetlozar, far from an indication that the project had a future. I kept insisting that Mahorka should not be abandoned and forgotten. Maybe one evening this insisting had been too irritating, because he got angry and shouted, "You manage it then!" Then, he calmed down and said that this was actually not that bad idea at all. I was shocked, but then said "Sure! Let's try!"



I restarted the netlabel with very cool minimalist website design (by another friend of ours) and with my release "whrall" as mhrk013. I completed Music for Elevators vol.1 that was ready for mhrk023—that is what I think brought the critical mass of interest and artist connectivity that established Mahorka as something bigger than the sum of its parts.

I am so thankful to the artists and friends who believed and supported the label. I am most thankful to my friends who have assisted with the technical aspects of managing the label—preparing the releases, artwork designs, mastering, etc. Most special mention goes to my dear friend Angel Draganov (Polygon Ring, Saint Null and ½ of Portable Elephant) from Ruse, Bulgaria, who designed the Mahorka logo, created our official website and also designed many of the digital and physical releases.

Am I surprised we are still here with Mahorka after all this time? I do not know. There was no specific expectation, no specific plan—there was just that strong feeling there are more magical things to happen and that the world would miss a lot if we closed this channel/beacon and lose this inertia. I still feel the same way. Although there have been rough/difficult periods where I've thought of ending the label, I would just not allow myself.

Discuss the importance of physical media as it pertains to your releases. Mahorka could be a digital-only label, which I would imagine be far less complicated and time-consuming.

From 2014 on, a decade after its start as a netlabel, Mahorka started also putting out limited cassette editions of some releases. It was celebrated by many artists to have physical releases and be a "real label." But at the same time, it was a confusing paradox with the whole netlabel history and ideology.

That "conflict" was naturally resolved by keeping all digital releases free for download, sharing and non-commercial use under creative commons license, while selling the beautiful limited edition physical media artefacts. Although at the time when Mahorka started releasing cassettes, CD editions seemed like "meh" and "never." Around 2018 the digipak CD edition of some releases seemed a plausible variant and even pushed for by some of the artists, including by our friend Kaloyan Ivanov, of Tales of the Sleeping Land. His album "II" was the first Mahorka CD release. Through the years, Mahorka has released quite a few physical editions, including another big dream coming true—two vinyl releases. These beautiful limited edition physical artefacts have undoubtedly complemented the label's presentation and presence and seems we will be continuing to do them.

Are you noticing differences regarding sales of physical media now versus when you began the label? Is the demand still there? More? Less? Have you ever looked into other forms of physical media to offer?

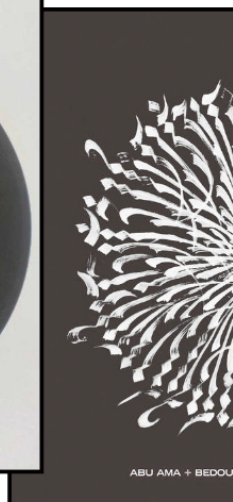
Oh yes, we all bought more cassettes and cds around the time we started the label. Later in the early 2000s those sales went down big time as we all know, and everything seemed to be going to distribution —free or paid, legal or illegal. 2010s cassettes and cassette labels started back. Cassettes were easier to afford in terms of production costs and minimum number of we needed to produce. As for the digipak CD releases, we started before the peak of the “CDs returned” boom, but overall it has been very difficult to sell enough copies to cover the production costs. The two vinyl editions that we have got some really nice interest, although we have many copies remaining.

How has “the sound” of Mahorka releases changed over the years?

Mahorka has never been defined by specific genre or style boundaries. In fact, the label has always been about crossing boundaries, melding and reinventing styles, experimentation and improvisation. While there has never been a focus on specific styles/genres, one can find on Mahorka everything from acapella experiments and folk music through electronica, rock suites, black metal, free jazz, hip-hop, techno and experimental pop, ambient, noise and cut-up recontextualizations. The common denominator is the label.

Is there a particular recording artist with whom you’ve had a long history?

Apart from **Angel Draganov**, whom I already mentioned, I should note **Jan-M. Iversen**, one of the guys citing Mahorka as an inspiration for starting and developing his netlabel **TIBProd.**), **Shamanez** and the **Backpullver** guys from the **Z-Dimension crew**, my dear friend **Adrian Juarez** from Argentina, **Angel Simitchiev** and his **Amek Collective**, the **Jisatsuken crew** from Varna, the “big stars” **Esem and Ivan Shopov**, and the brilliant and unique artists and dear friends **Oliver Stummer** (Tomoroh Hidari, his Namelessness Is Legion) and **Miguel A. García** (xedh) who are sadly not among us anymore...rest in peace.



In general, what are the biggest challenges?

Time, nerves and cash required. Unlike mostly solo or involve small teams, the and rewarding, can be very exhausting demands of the label with my main j

In addition to running Mahorka, you started four years ago. How did this come about?

It started as a personal need to do my first mixes I did (to promote mahorka) up to offer guest mixes. Before I started Mahorka.

Many of the label curators I know are using older ideas. Maybe you're not anymore, for quite a long time.

utilizing older ideas. Maybe you're not anymore, for quite a long time.

What advice would you give to someone starting a label?

“Are you sure?”

Where do you see Mahorka going in these projects to rest?

I don't know. The world is changing.

Final thoughts? Last words?

Big ups for your effort and support.





Left to right: Vinyl packaging/album cover to Abu Ama + BedouinDrone's release *Dawlat Lībiyyā* (mhrk370); Ivo Petrov, Abu Ama, and Bedouin Drone.

Challenges of running a label?

One of the most conventional hobbies (this is a hobby passion for me, not a job) that are multi-pronged communication with everybody, although magical, inspiring and difficult at times. Maybe the biggest challenge is to balance the job and family.

You also have a Mixcloud show, "Planck Tone," which started, I believe, about a year ago. What was your inspiration behind it?

The channel things going on in my head and even a kind of therapy for myself. The work of the artists and releases) turned out magical. Some friends suggested I open it and I knew it, these shows turned into a unique ongoing series, a nice extension of

How are you also recording artists. Is this true with you?

Yes, I have been recording artists for a long time already. Except for some newer remixes by others or collaborations I haven't done in a long time again, but I just don't know what that could be and under what name.

What advice would you give to someone thinking about starting their own label?

What do you see for the future of Planck Tone in five years? Do you foresee a time when you'll need to put

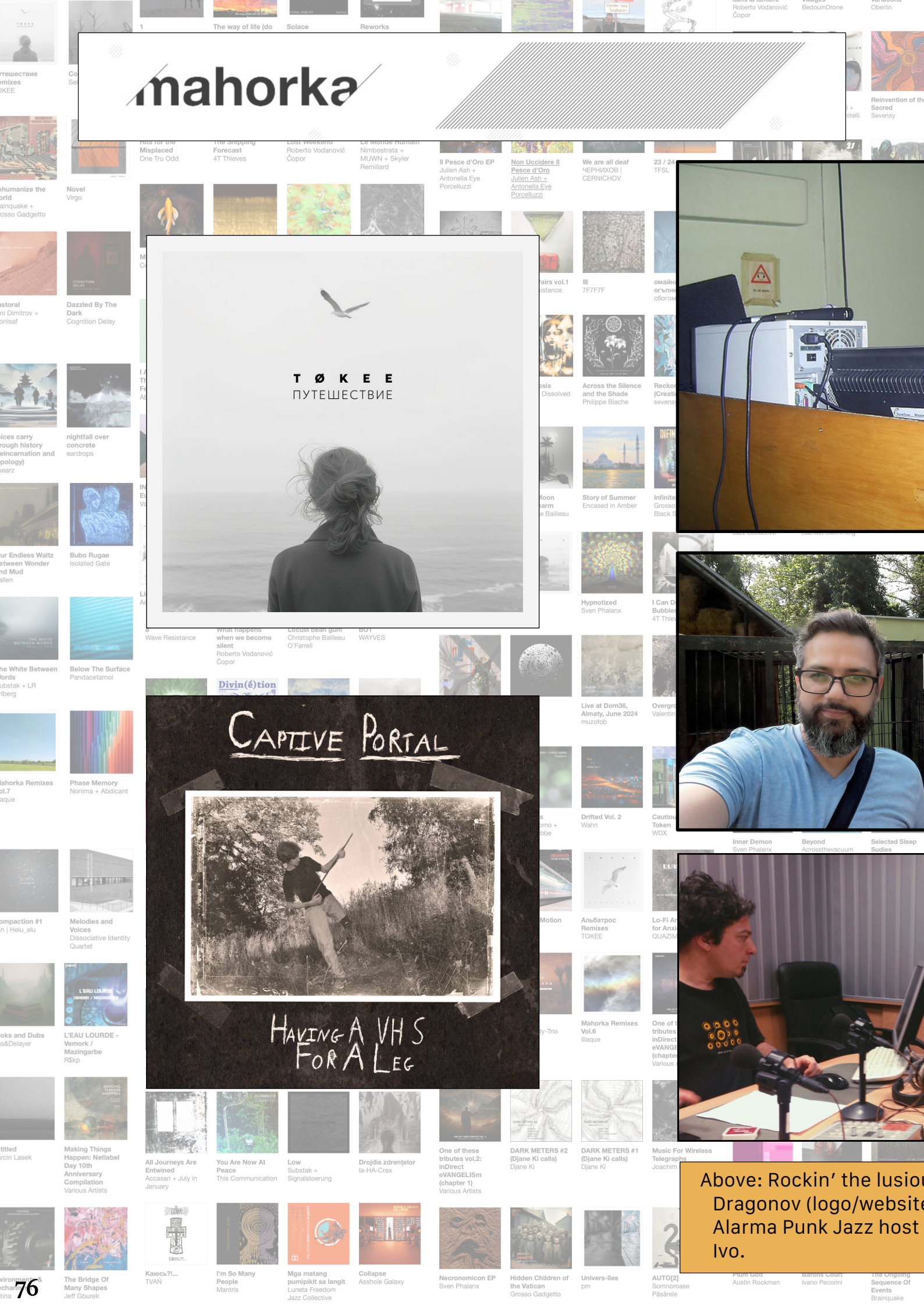
your label on hold? Things are changing in scary ways. Time will tell!

What are your goals for the future?

What are your plans for the future? More work and inspiration! Let's keep making things happen!



Left to right: One Tru Odd/Hits for the Misplaced (mhrk358). Nuearz/Voices carry through history (mhrk451).



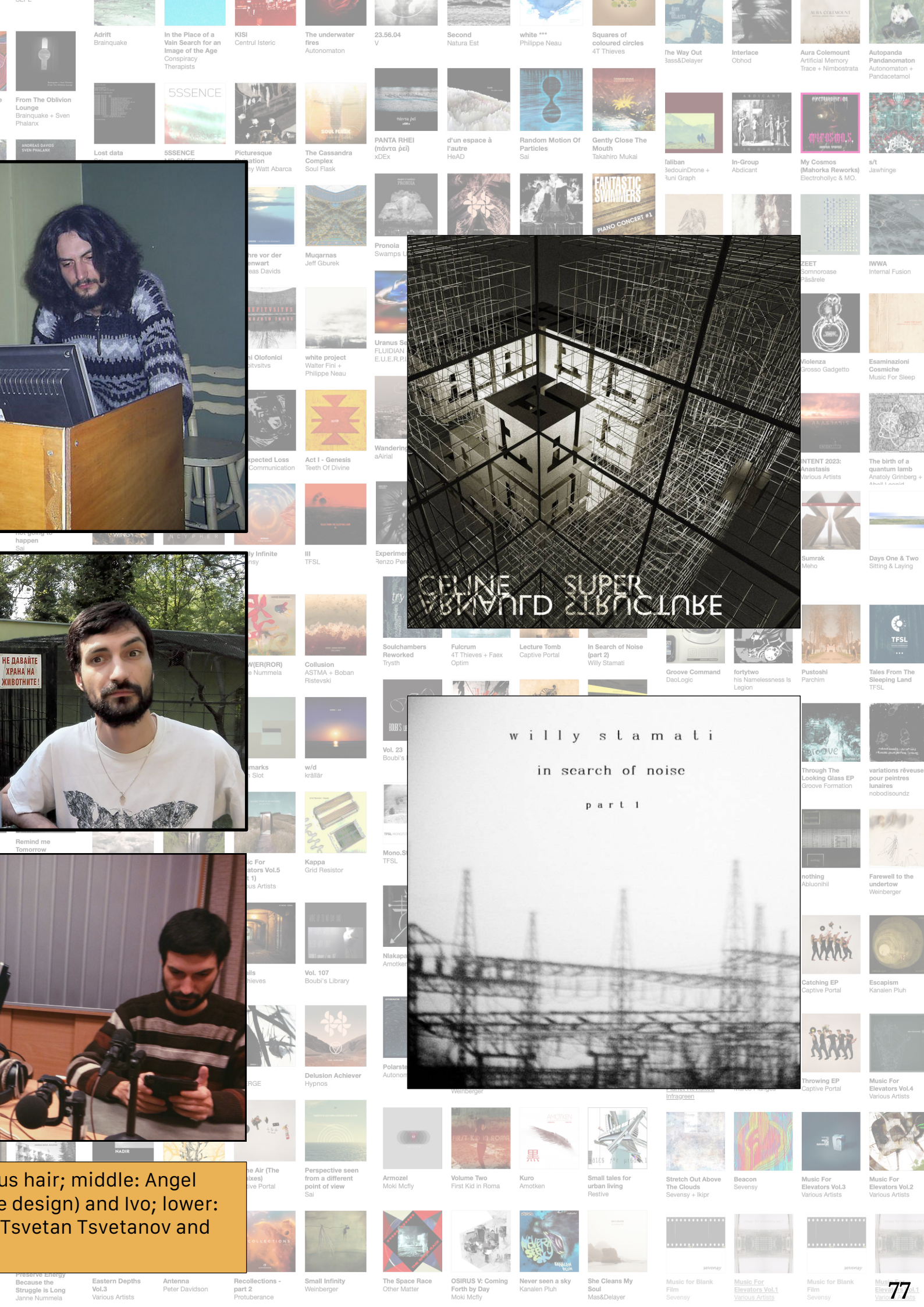
mahorka

T O K E E
ПУТЕШЕСТВИЕ

CAPTIVE PORTAL

HAVING A VHS
FOR A LEG

Above: Rockin' the lusion
Dragonov (logo/website)
Alarma Punk Jazz host
Ivo.



BE FALLING SILENT PRODUCTIONS

E

N@ctilucant.bandcamp.com



MUSIC IS DEAD





Antique Perfumery

of Dust

THREE BURNING QUESTIONS

How long can you let dishes sit before the guilt

UBEKVEM: I don't have a lot going on in the kitchen. I have one plate, two sets of forks and coffee. I clean the plate and cutlery whenever I need to eat. Simple stuff. **Jo / Noctilucant:** The long story short, she hates doing them, because of some childhood trauma imposed by her father the time. I can, and often am, a neat freak, so they don't sit anymore than a day typically. **Auntsoot:** a dishwasher I can pretend for two days I guess. **Lars Haur:** Literally one day. My son drinks a lot, the smell gets to me and I have to fix it immediately. **The New Emphatic:** My problem is not that I don't do what currently catches my interest. Which easily leads to me forgetting the dishes way too long.

What's your grocery-store guilty pleasure

UBEKVEM: During this last year it has been ice cream in the form of Magnum salted caramel [the hell, right? **Jo / Noctilucant:** I'm a sucker for all things nuts... oh boy, that didn't come out right. plain, sugary glazed, salty seasoned, or dipped in chocolate, I love 'em. Fortunately, they are a hell of a lot. **Auntsoot:** Not a grocery store per se but McDonald's gets me every time. Big Mac is my dope. I'm not a candy bar. I know it's the most basic candy bar in existence and I would probably be better off with a candy bar. **The New Emphatic:** First, if the store doesn't have self-scanning/check out, I won't enter. I have filled my cup of social interactions long before it's time to enter a grocery store. So if I can't complete the entering. Second, when I enter a store, I'll most likely walk out with either halloumi and/or feta cheese in my shopping bag.

Do you have any recurring dreams? [or, what happened in

UBEKVEM: The dream I most vividly recall occurred around 2007 where me and my brother (who died) suddenly, the elevator started moving, but a loud **crunching** sound accompanied the movement. I was coming down and squishing the life out of my brother. The last thing I said before I awoke was "I'm the only family member who is still alive, but we have not spoken to each other for more than 18 years."

I have a dream where I'm back in high school, and I go to my locker, but I can't remember the combination. I punch my fist on the locker, to no avail. Suddenly the bell rings, and I begin hearing some unnerving sound. Pink Floyd's The Wall emerges and starts chasing me. Not making dark ambient albums about this??!! I mostly talk about them through my music. "Hello, my name is Haur."

Haur: For years, I had the same dream of walking down a hallway. Nothing ever happened in that dream, just me walking down the hallway. Haven't had that dream in over a decade but I remember it.

New Emphatic: In my last dream I was shown a pedagogical approach around giving the children a room that was painted completely white. They claimed it was to help the children to fill the spaces with their own thoughts. Everyone was applauding this brave new idea. I was a bit of a rather harsh language. Then I woke up all upset.

UBEKVEM

NOCTILUCANT

Auntsoot

LARS HAUR

THE NEW EMPHATIC

STIONS

kicks in?

d knives, one teaspoon and one mug for my
is is a constant war between me and thy wifey!
cher. So, I get stuck doing them the majority of
ot: It's almost instant guilt, but now that I have
of milk and if it sits for more than 12 hours, the
don't feel guilty. It's rather I get too focused on
for my better half's preferences.

e?

ose big pints]. I probably shouldn't but what
ight, haha. Anywho, yeah I love nuts! Be them
althier guilty pleasure, so at least there's that!
n weak to burgers. **Lars Haur:** A PayDay
th a bag of peanuts, but I just can't say no.
a social job as a preschool teacher and have
pletely mind my own business, I'm not
heese. They just magically appear in my

your last dream?]

got stuck between floors in an elevator.
ment. And before long the ceiling started
as, "I love you, brother!" My brother is the
3 years. **Jo / Noctilucant:** Every few months I
d between classes, I want to get something
o for my lock! I struggle, curse and pound my
rings, all doors lock, the halls go silent, lights
ds. Eventually a ghoulish teacher reminiscent of
ng me, at which point the dream ends. Why am I

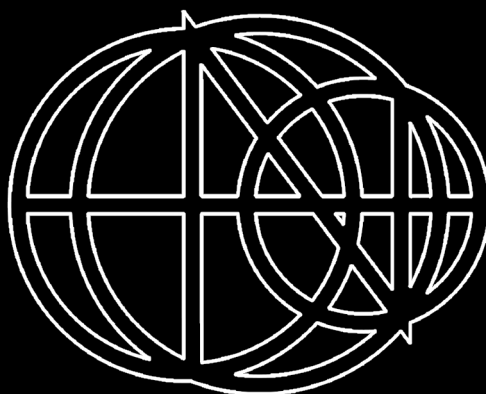
Auntsoot: Yes I do have recurring dreams. I
l is a cold state" album is a good avatar. **Lars**
g down a Cormac McCarthy-esque road.
walking by myself down a very long and lonely
ut it still sticks with me for some reason. **The**
around this preschool that had built their
en nothing. It was completely empty rooms
the future of teaching young children as this led
oughts and made the children more creative.
wasn't impressed and may have uttered some

Wallace Chuck

NOCTIVAGANT

For those who congregate in darkness...

:archaic: - :Wulgata: - A.R.C. - Abismo - Affectvs - Akem Mainyu
Akhtya - Alone In The Hollow Garden - Angelwail - Aram 17
Arnwald - Babalith - Blakkr Seird - Breinskam - Canticle
Catacombs of Doom - Catacombes de Paris - Catafalco
Cathuria - Cedrik Zimmermann - Corona Barathri
Coven Project - David Galas - Dawid Chrapla - Days Before Us
Dead Angel Ensemble - Dead Man's Hill - Deathwalk
Deep Dark - Defraktor - Dev-I-Ant - Devil's Breath - Død
Dodenskald - Dread, Druincrow Summoning - Dryadel
Dust of Time - Eavral - ElectronicDeathBlackDogs - Emme Ya
Enearth - Ens Imperfectissimum - Erszebeth
Extra Capsular Extraction - Fabio Keiner - Gahvarananda
Gahvaranada Bhairav - Ghost Empty - Grande Abisso
Grave of Love - Grëzoblazhenstvie - Gydja - Harmony of Struggle
Helen Larsson - Her Menacing Pet - Hiemis - Ho Ophis
Hoarfrost - Horthodox - ia~mt~hi~ng - IDFT - i~dualism
Infinoxhuma - Innate Engram - Insectarium
John Donovan Malley - Kaos Theurgy - Kerval - Kloob
Lamia Culta - Las Paccariscas - Lefthanded Sign - Lifeless Gaze
Loci Inferni - Lulu Rosenkrantz - Lugola - ma~i - Maha Pralaya
Maris Anguis - Melek-Tha - Melkor - Michal Kielbasa

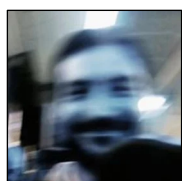


Moloch Conspiracy - Multipoint Injector - Myrkri Skógr
Nahmyra - Nam-Khar - Negativewave - NERATERRÆ
New Risen Throne - Niculta - Níundi - Night at Noon
Noctilucant - Noirion - Notnotice - Nubiferous - Nuit - Nyilam
O Culto do Fogo Negro - Occult Odyssey
Of The Wand & The Moon - Old Castles - Olik Nesnah - Oneirich
Onasander - ORD - Order of the Black Dawn - Ordo Serpentis
Orphiká - ot~un~et~ir - Overclouds - Paranoia Inducta
Pavor Nocturnus - Pentadrv - Plastichrist - Pop Purlieu
Psionic Asylum - Pyreficativm - RNGMNN
Richard Schattenwald - Ruairi O'Baoighill - S.V.E.M - Scythralisa
Sileni - Scott Lawlor - Sebastian Crugley - Selo Vatra - Shane Beck
Shells of Edom - Shibalba - Shivrág - Sodomie Baptism
Sol Miracula - Sol Mortuus - Sona Nyl - Spectral Blight - Spiryt
Sublimatio Mortis - Superalma Project - Synapsis
Tablets of a Sleep - Taphephobia - Tertium Organum
The Black Monolith - The Red Angle - The Red Path - The Serpent
Totem - Tronul Ascuns - TRYHM - Umbrarum Tenebrae
Umu Tiamat - Undirheimar - Ungaiyō - Unit 713 - UnitedStatesof
unto grey - Vallée des Larmes - VelgeNaturlig - Vermin.d
Visions of Ulnahar - Voice of the Flame - Vol.IN - Vox Cranii
VRNA - Whalesong - Wide Open Wings - World of Tengri - XAO
Xerxes The Dark - Yamir - Zumaia

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mahorka

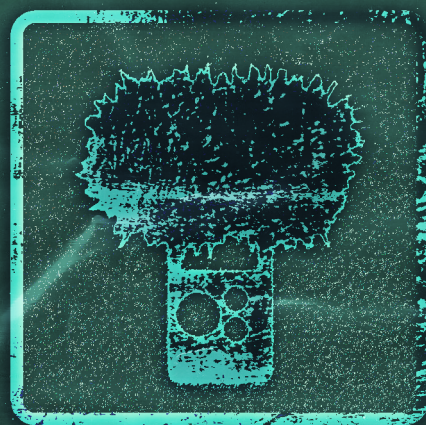
Experimental / electroacoustic / ambient



Planck Tone



preston capes (tapes)



Allan Murphy - Autumna - Beam Weapons
- Bizarre Statue - Botex Spykidelic - Centrul
Isteric - Divider Line - Drew Mulholland -
Farmacia - Gary Salomon - Gregory
Nieuwsma - Grey Frequency - Harder
Than Concrete - hyacinth - Lupus - Michiu
- Ogle - Omega institute - Pete Hope -
Photophobik - Prism Capture - Pulselovers
- Scholars of the Peak - The Creeping Man -
The Incidental Crack - The Wyndham
Research Institute - TVO - Von Heuser - vx

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MUSINGS

A MASSIVE ROUND OF APPLAUSE TO THE PEOPLE WHO MADE THE FIRST ISSUE OF AVOCADO 1970 POSSIBLE:

AmishRobots got things headed in the right direction from the outset with my initial interview. His early encouragement supplied me with the fuel needed to see this thing through to the end. Make more cool noiseboxes! A shout-out has to go to **Scott E. Candey** and **The Black Monolith** for their willingness to step out of the box and pen essays for the zine. Way to mix things up! I tip my cap to **Exogeny** and **Kryoscope** for their interest in a back and forth discussion on recording influences. Eye-popping awesomeness must be given to **Bogdan** and **Manolis Fasoulakis**, whose artwork gives the zine much-needed visual interest. **Insectarium**. I love the purple-tinged photos of your studio. Didg it up. To those who provided insight into their projects, answering my queries and follow-up questions in a timely fashion, it means the world to me. Yeah, I'm looking at you, **Lonetapes**, **Violent Grief**, **pestzone**, **Antoine Gagne**, **Isolated Community**, **Dark Odyssey Records**, and **Ivo Petrov**. **UBEKVEM**, **Jo/Noctilucant**, **Auntsoot**, **Lars Haur** and **The New Emphatic** answered my ridiculous burning questions. Much appreciated, gents.

Finally, special thanks goes to **UBEKVEM** for lending a critical proofreading lens at the 11th hour, catching a number of embarrassing layout/spelling mistakes. I doff my hat to you, fine sir!

Issue 2 is underway! Drop me a line regarding free advertising for your project/label.

Spread the word about AVOCADO 1970. Save the pit for me.

Until next time...

CHRIS

Her Menacing Pet / The Creeping Man
Moreine / Vanishing Corridor / Thrill Behind Bars

